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THE JAPAN MAGAZINE



A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

BRUARY
1910.

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THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE"

FEBRUARY 1910

CONTENTS

PHOTOGRAPH OF HER MAJESTY, THE EMPRESS OF JAPAN		2
POEM BY THE EMPRESS, (*Translated by*)	Arthur Lloyd	3
UTA GARUTA KAI CARD-PLAYING PARTY (*Illustration by*)	Yeisaku Wada	4
NEW YEAR'S CUSTOMS IN JAPAN	Yaichi Haga	5
REMINISCENCES OF ITO	Marquis Inouye	9
BUSHIDO	Count Okuma	14
THE REGENERATION OF KOREA	J. R. Kennedy	15
THE FINE ART OF JAPAN	Naohiko Masaki	21
NEW YEAR'S SNOW (*Poems*)	Anglico Japonico	23
STORIES OF O-OKA, MAYOR OF YEDO	Madame Y. Ozaki	25
JAPAN'S LEADING ART INDUSTRY	Hiromichi Shuglo	31
SNOW-SCENE IN TOKYO. (Poem)	M. Kirby	39
BANZAI NIPPON	Hallie Erminie Rives (Mrs. Post Wheeler)	40
STUDENT LIFE IN TOKYO	Austin W. Medley	44
MEN I SHALL NEVER FORGET (*From Japanese of Musashino*)	Arthur Lloyd	50
NONAKA, THE MOUNTAINEER	Zoe Kincaid	54
OUT TO SEA. (Poem and Illustration)	H. Saito	57
FATHER TIME IN JAPAN	Ernest W. Clement	58
AROUND THE HIBACHI. (Short Stories)		61

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HER MAJESTY JAPAN

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POEM BY HER MAJESTY THE EMPRESS

Minato bune
Ikari wo aguru
Koe no uchi ni
Namiji shiramite
Yo wa ake ni keri.

In the small hours of night,
When all is dark, and rocks nor islets show
To guide the steersman, lo! the noisy crew,
Of mariners, with many a yo-heave-ho and shout,
Raise up the anchor. Ere the lusty strains
Have ceased, day breaks on the whitening waves,
And all the course lies clearly to be seen.

Translated by Arthur Lloyd



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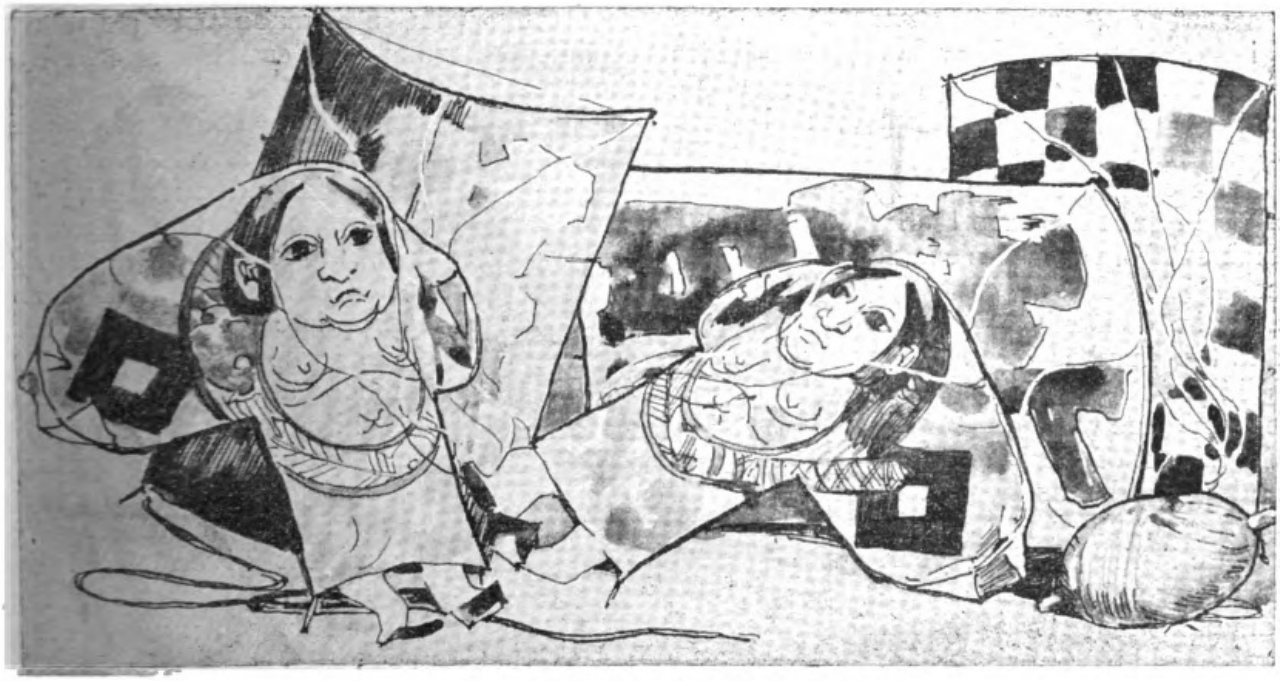
UTA KARUTA KAI CARD-PLAYING PARTY

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THE JAPAN MAGAZINE

VOL. I. FEBRUARY, 1910 NO. 1



CHILDREN'S NEW YEAR'S KITES

NEW YEAR'S CUSTOMS IN JAPAN

BY

DR. YAICHI HAGA

PROFESSOR OF LITERATURE, IMPERIAL UNIVERSITY

IN each household throughout the Empire of Japan, whether the family is rich ot poor, high or low, preparations are made for the welcome the New Year. The shoji, or siliding doors, are freshly papered; the mattings of the floor are renewed; the family shrine is dusted, and the tablets of the ancestors cleansed. Before the shrine are placed new paper ornaments, (gohei), and straw hangings, (shime-nawa), while the small articles used in family worship are made clean.

At the end of the year, the housewife goes forth to purchase tiny table, lacquered bowls, and porcelain dishes, that a new start in the household may be made. Each member of the family must have a new suit of clothing, called the shinnen no haregi or dress of the New Year. Not only is there a thorough house-cleaning, but the New Year to the Japanese mind means a renewal of both mind and body.

New Year's festivities in Japan correspond with those of occidental nations, in that it is a time set aside for greetings to friends and relatives, but in other respects, they are quite different and more elaborate.

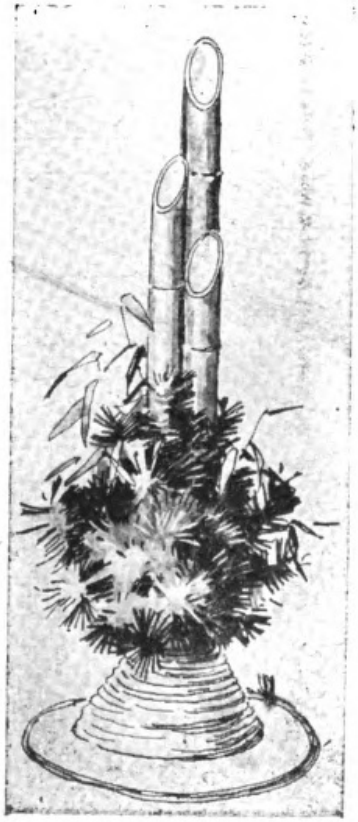
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Although the Gregorian calendar has been adopted, and the ancient system of chronology discarded, few changes have been made in the festivities connected with the New Year, and many customs are still in existence that have been handed down since the age of myth.

According to the former Japanese calendar, the New Year heralded the spring time, and was a celebration of the rejuvenation of nature after the bleak, cold winter. So the New Year's festivities meant not only the beginning of new life, but a new heart and mind, and fresh aspirations.

The custom of calculating ages in Japan was formerly different from that of Western countries. In the West, the age is counted by years and the number of months. While in Japan, a person became one year older with the advent of the New Year, and a child was two years of age whether born early or late in the previous year. Thus a youth of fourteen attained his majority at fifteen and an old man of sixty-nine became seventy. The fact that a year was added to the age was a matter of congratulation on the New Year.



KADOMATSU OR GATE-PINE

Decorations play a large part in the New Year's celebration, and each article in use has a particular meaning. These articles of decoration are offered for sale at the to shi no ichi, or street fair at the end of the year, and are to be found in many different parts of the cities. The most important of the decorations is the kadomatsu (gate-pine), the branches of the pine used on either side of the gate or porch of a house. Custom ordains that these shall be kept intact for the first week of the New Year. This period is called Matsu no uchi (within the days of pine). The branches of these evergreens as sold at the street fairs bear a marked similiarity to the *Tannenbaum* on sale in Germany for Christmas decorations.

There are also offered for decorations, straw cables, (shimenawa) that are hung to the kadomatsu, or gate-pine. This simple straw decoration is a contrast to the glittering ornamentation of gold and silver paper as seen upon the Christmas trees of Europe and America. Sometimes other ornaments are used, such as the leaves of the urajiro or uduriba, and often pieces of bamboo are combined with the pine branches. Such articles as trays and receptacles for offerings to the gods, and departed spirits, are made of pure unornamented wood, and can be secured at the street fairs.

The room into which the guests are invited on New Year's day is especially decorated, On the walls of the elevated dais, or tokonoma, of the parlor is hung a kakemono appropriate to New Year, either representing pine, bamboo and plum, called sho chiku bai, a picture of Tenjin Sama, the patron saint of Japanese literature; or an artistic rendering of the subject given forth by the Imperial Court for the composition of a New Year's poem.

On this dais is also placed a tray made of pure white wood on which is placed circular pieces of mochi, or rice dumplings, one upon the other, forming tiers, not unlike the Western Christmas or wedding cake. These rice dumplings are called, kagami mochi, or mirror-dumplings, from their fancied resemblance to a mirror. The sizes of these dumplings are, of course, not uniform, but differ according to the household.

Underneath the dumpling it is also customary to place leaves of urajiro and yudsuriba, mematsu or pine, and yorokombu or sea weed. While it is adorned on top with a lobster, and daidai, or bitter orange.

There is also a special arrangement of flowers in the vases, and pine, bamboo, and plum branches, or the plant, fukujuso, are the most used, all having the significance of long life and happiness. The

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pine and bamboo are held in great esteem in Japan, since they are perpetually green. The bitter orange, daidai, signifies from generation to generation. Urajio means succession, or inheritance. The lobster, used as an ornament for the pieces of dumplings, implies that the members may live to the age when they are bent as it is. Kachiguri, or dried chestnuts, mean victory, while nimame and gomame, kinds of boiled beans, refer to good health; the Japanese phrase, "mamede kurase," meaning, "May you have good health."

In every household a quantity of the rice dumplings, or mochi, is prepared, although the quality and quantity may vary according to the social status of the family. These dumplings are eaten the first three days of the New Year instead of the ordinary rice diet of the people. When the dumpling is boiled in soup, and mixed with vegetables and poultry, it is called zoni, a very popular New Year's dish.

On New Year's day the family rises



DECORATED MOCHI

earlier than usual, and clad in their best garments, assemble together and offer a prayer to the spirits of their departed ancestors, after which they partake of breakfast. The food is previously prepared because it is not customary to preform any cooking during the first days of the holiday season.

Another custom is the exchange of saké mixed with a fragrant condiment, called toso, a kind of spice, the flavor resembling vermouth. The master of the house goes out for a round of calls on his friends,



TAKARABUNE TREASURE SHIP

while the lady stays at home to receive callers, and the younger members of the family attend their respective schools, where exercises are held before the portrait of His Imperial Majesty.

Whenever a relative or friend comes on a congratulatory call, the invariable greeting exchanged is, "I beg to thank you for your kindness during the past year, and ask for a continuance of the same in the future." Spiced toso is offered first, and later ordinary saké.

There are many New Year's games, and one of the most popular in vogue in all parts of the country is utakarutakai, or card playing, which forms a favorite pastime in the holidays. Both young men and women are invited to take part in the utakarutakai, or card-playing party. The cards consist of one hundred pieces, and on them are printed short classical poems. There is also another one hundred cards held in the hand of a reader. The cards are distributed to the players and as the reader shuffles and reads the poems, the corresponding ones are taken from the piles in front of the players. As soon as a player has laid aside all his cards he becomes the winner of the game.

Kite flying is popular at New Year's time, and over the roofs of the cities many gaily ornamented ones, of various designs

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and sizes are to be seen. The shops are full of them during the holidays, and they make suitable gifts to boys.

One of the most characteristic games of the holiday season is that of battledore and shuttlecock. Although it is a Western game, it has received a special adaptation in Japan. The battledores are decorated with representations of mythological or historical characters, and some of them are rich and costly. The most prized gift to a young lady or girl is one of these battledores. The young people in their bright kimono may be seen along the streets playing this graceful game.

The first seven days of the New Year are known as matsu no uchi, and from the eighth work at the school begins. On the morning of the seventh it is the custom to have for breakfast, nanakusa no kai, boiled rice with seven vegetables. On the fifteenth boiled rice called komame no kai, small beans mixed with rice, is eaten. All these customs have a significance that connects them with health and happiness. After January 7th ladies go out for their congratulatory visit. January 16th is the day reserved as a holiday for workmen and domestic servants so that they may enjoy themselves and visit their relatives or friends. On January 20th, the New Year's festivities end, and it is called hatsuka shogatsu.

With the introduction of Western civilization into Japan many of the quaint customs of former days have gone out of use. Yet there are many old ones that are still popular among the people. An interesting custom is hatsu yume, or first dream. A picture, takarabune, or treasure ship, in which is seen personifications of happiness and long life, is placed under the pillow on the night of January 2nd, as it is thought to bring a good dream. It is sold by vendors in the streets who call out "Otakara! Otakara!" "Buy our treasure boats!" This is done more often for fun than for profit.

Business begins on January 2nd. And on this day is seen the ceremony of hatsuni, when mercantile firms transport their goods through the streets in ornamental cars, attended by men clad in gay attire.

At the Imperial court there are special New Year ceremonies. That of Shihohai is an offering to the gods of heaven and earth for the peace of the universe, and the safety of the people. His Majesty personally takes part in this ceremony, rising long before sunrise, and praying to the four quarters of the tglobe.

For the first three days of the New Year their Majesties receive congratulations of officials, both civil and military, members of the aristocracy, and corps diplomatique. On the fifth the Emperor gives a New Year dinner to which high officials are invited, Among other ceremonies at the Imperial court, there is the Genjisai on January 3rd when the Emperor makes offerings to his ancestors. On January 4th state officials and members of the cabinet are summoned to the court, first reporting the safety of the Imperial shrines at Ise, and then the various affairs of state. On January 7th is held the ceremony of Koshohajime, when the court lecturers are given the first audience of the New Year, and on January 8th a report on military matters is made.

In the middle of January the O-uta hajime, or poetry ceremony is held at the court. On this occasion poems by their Majesties are read first, followed by those of the people. The subject for the poem is given forth by the Imperial court, and compositions are submitted by the public. Sometimes there are more than 20,000 of these poems presented but only a half dozen or so are chosen as the best, so that it is considered a great honor to be numbered among those selected.

NEW YEAR'S BATTLEDORE AND SHUTTLECOCK



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REMINISCENCES OF ITO

BY

MARQUIS INOUYE

The late Prince Ito and I were members of the same clan, but as I was six years older than he, and the places of our birth distant from each other, we had no opportunity to become acquainted in our childhood.

As far as I can remember, it was during the latter part of the first year of Bunkiu, when the late Prince was nineteen or twenty years of age, that I first met him. My original name was Bunda Shido, and I was a member of the bodyguard of the Prince of Chō-siu, afterwards serving as page to the heir-apparent.

My duties in the suite of the Prince made it necessary for me to travel often to Yedo, the Shogun's capital. At this period Japan was in a state of great commotion, the new treaty with the United States of America had just been concluded, and public opinion was strongly against the Shogun's government. Many of the illustrious malcontents were put into prison or decapitated, and the stormy events of the time culminated in the assassination of Premier Ii.

At the time, Prince Ito was known by the name of Shusuke Ito, and was one of the violent partisans of the anti-foreign propaganda. He came to Yedo as a follower of the late Marquis Kido, who called himself Kogoro Katsura. It was in the second year of Bunkui that Ando Tsushimanokami, a member of the Shogun's cabinet, was attacked by assassins at one of the castle gates of Yedo, Sakashita Gomon. Both Ito and Kido were arrested on suspicion of complicity in the plot,—summoned before the magistrates, and were about to be put into prison. Filled with anxiety on their account, I went at once to Uta, one of the influential counsellors of thePrince of Chō-siu and through his influence with the members of the Shogun's cabinet, Ito and Kido were rescued from the clutches of the law. It was in this manner that a friendship began between the late Prince and myself.

The first political conspiracy in which we were united was a plot to fire the American legation at Gotenyama. It may be necessary to explain the condition of affairs that existed at this time. The Imperial Court at Kyoto was violently opposed to the arbitrary action of the Shogun's government in concluding a treaty with the United States of America without the Imperial sanction, and Prince Sanjo was appointed an Imperial envoy to Yedo, in order to force the Shogun's government to submit to the Imperial will. The heir-apparent of the Prince of Chō-siu was also in the suite of Prince Sanjo. The Shogun's government, however, was procrastinating, and apparently not prepared to take any decisive step. Failing to persuade the Yedo government to take action, I conferred with Takasugi, one of our party, suggesting that we must have recourse to some extraordinary measures to force the government to come to a decision. This was to be accomplished by bringing about some complications with foreign governments. We resolved to sacrifice our lives for the cause.

We were informed that the foreign ministers were in the habit of going to Kanagawa from Yokohama every Sunday. I made a proposal to attack them en route. Takasugi, Kusaka, and all the other members of the party greeted the proposition unanimously, and we at once made our preparations. Our rendezvous was at Shinagawa where we held secret meetings in a restaurant. We were in arrears in the payment of our expenses to the amount of 60 ryos, and we were obliged to pay this before we accomplished our purpose,—as it would have been beneath the dignity of a samurai to die and leave such debts unpaid. We were students at the time, and none of the party could furnish such a large sum. The only alternative was to ask one of the older members of the clan for a loan. Who would be the messenger?

It was proposed that this matter

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should be decided by the result of a game and unfortunately I lost the game and was selected to borrow the money. After encountering some difficulties, I succeeded in raising a loan of a hundred ryos, with which we paid off four debts, and the party started for Kanagawa which had just been opened to foreign trade.

We took our lodgings at a hotel called Shimodaya, in Kanagawa, but it appeared that the plot had leaked out, for we observed that the soldiers of the Shogun's government watched our proceedings closely. Shortly afterward, Prince Sanjo, the Imperial envoy, who was in Yedo, dispatched a messenger urging us not to take violent measures. A messenger was also sent to us by the heir-apparent of Prince Chō-siu, informing us that he desired to meet us at Omori.



THE LATE PRINCE ITO

The plot being thus made known, there was nothing left but to change our line of action. We had an audience with the young prince at Omori who earnestly requested us to stop the undertaking. Thus the plot to assassinate the members of the foreign legation was dropped.

Although our first plans were frustrated, we were firm in our determination to exclude foreigners, and we formed ourselves into a party, called "Mitategumi," making a secret compact, and signing it with our own blood. This document is still to be seen. Prince Ito was one of the signers.

One day Takasugi said that it would be a matter of regret if we remained inactive, and proposed to set on fire the foreign legation in course of construction at Gotenyama near Shinagawa. The proposition was accepted, and the neccessary preparations were made for the incendiarism. We, a party of thirteen young bloods,—attacked the legation in the dead of night, I myself, having actually been the first to set fire to the buildings.

After the above event, I became very intimate with Ito, and we proposed to go abroad together. I was, from the very beginning, a violent anti-foreign advocate,but was of the opinion that in order to realize our object, it was neccessary to have a strong navy so as to be able to cope with the navies of other countries. I approached the young Prince of Chō-siu, and was granted permission to study the English language, and naval matters. A steamer, called Jirobomaru had been purchased from England, and I was ordered to go on board the ship for practice.

I had also heard the opinions of Sakuma Jirozan, and became more than ever convinced of the urgency of establishing a navy,—and so having made up my mind, applied for permission to go abroad. As it was forbidden by the laws of the land to travel to foreign countries, I was secretly granted permission and given a sum of money,—200 ryos from the private exchequer of the Prince.

Just then, I was obliged to proceed to Yedo in company with Ito on some business connected with the clan. On the way I disclosed my views regarding the organization of a navy and that I was going abroad to study and urged him to ac-

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company me. At first he was undecided, but finally made up his mind, and so it happened that we travelled to Europe together.

We embarked on board a steamer in the dead of night from Yokohama. When I was first granted permission there were three of us,—Viscount Yamao, Viscount Katsu Inouye, than known as Yakichi Nomura, and myseli. But Prince Ito and Kinsuke Endo having subsequently joined the party, our number increased to five. The fund granted us originally was 600 ryos for three persons, which was quite insufficient. In the course of conversation with Mr. Gower, the English consul, we were informed that at least 1,000 ryos would be necessary for expenses in England for one person. We were at a loss how to obtain the balance. Out of sheer necessity, I called upon Omura Masujiro, one of the leading officials of the Chō-siu clan, then in charge of the residence of the Prince in Yedo, and asked him for a loan of 5,000 ryos, which I was fortunate enough to gain by showing my firm determination to die in the event the request was not granted.



MARQUIS INOUYE

It was on the night of May 12th, in the third year of Meiji, that we boarded the steamer of Messrs. Jardine, Matheson and Company of Yokohama. Before the steamer sailed, we hid ourselves in the coal bunkers, so as to prevent detection by the customs officials, and it was only after the sight of our native land had faded from sight that we felt safe.

Arriving at the port of Shanghai, the novelty of the surroundings, and the flourishing condition of commerce made our eyes open with astonishment. My views underwent a sudden metamorphosis I began to see that the expulsion of foreigners from Japan was out of the question and wrote a long letter to friends in Japan, stating how my opinions had been modified, and that I believed foreign intercourse was an urgent necessity of our country, also the dangers which threatened the nation should the policy of exclusiveness still be pursued. Prince Ito was lukewarm in sharing my opinions, and even censured me for my lack of consistency in changing my views so soon.

While we were in Shanghai, we were asked the object of our voyage, and not being able to express our desire to study naval affairs fully in English, we simply answered, — "navigation." The captain of the ship, thinking that we wanted to become sailors, sent us to different vessels bound for London, and we were required to perform the regular routine duties of sailors. Prince Ito and myself were sent on board a merchantman loaded with tea, and the other members of the party sailed in another ship. We had to perform all kinds of hard work, washing the deck, working at the pumps, the food being almost exclusively salt meat, and black bread. In spite of the fact that we were from the first prepared for difficulties, we were rather disheartened. During the day time we had few moments to ponder over our troubles, but when night came, we would often stand together on the deck, gazing in the direction of our native land and talk of our friends in Japan, the Emperor at Kyoto, and the developments that might happen in the carrying out of the expulsion of foreigners,—until it was late at night, and

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the tears came to our eyes.

During the voyage, my companion was once taken seriously ill. The sailing ship in which we had shipped was a vessel of only 300 tons, and there were few conveniences, and I was obliged to nurse the invalid day and night without any assistance.

Upon our arrival in England, we at once began to study English, and could read and understand the language in course of time. We were able to read the newspapers, and what was our astonishment one day to find the stirring news from the Far East of the bombardment of Kagoshima from an English squadron, and an attack upon foreign ships by the forts of Shimonoseki by the Chō-siu clan, and also that the allied fleet of the powers was about to bombard Shimonoseki. The news was like a thunderbolt. It was our opinion that Japan was ultimately destined to be beaten in such a struggle, and forced to pay a heavy indemnity, or even to cede territory. To avoid a national calamity, it was of urgent necessity to unite the governing power in the hands of the Mikado, as the Shogun's government had lost entire control over the nation. Unless the policy of foreign intercourse was agreed upon at once, the country would go to destruction. We decided we should not be poring over books in a foreign land when there was not a moment to lose, if we wished to help our country. It was incumbent upon us to return to our province at once. So Prince Ito and I made a hasty departure for Japan, leaving the other members of the party in England to pursue their studies.

We found on reaching Japan that our clan was placed in a most critical position, both as regarded internal affairs and in relation to foreign powers. The Prince of Chō-siu had been disgraced at the Imperial Court, having been deprived of the protection of the gates of the Imperial palace and ordered to return to his province. The clan was on the point of making an attack on Kyoto, and the vanguard of the forces was already in the neighborhood of the capital.

Great Britain, France, the United States of America, and Holland were making preparations for a combined attack on the Chō-siu clan, for the part they had played in the attack made on their ships. We were dismayed at the turn of affairs, and at once sought an interview with the British minister, Mr. Alcock. We entreated him to delay the action of the foreign powers, as we would see the Prince in person and urge upon him a change of policy. The minister was at first adverse to our entreaties, but finally consented to grant us a few days of grace. Being allowed to go on board one of the British men of war, we landed at an island off the coast of Bungo, called Himejima, and proceeded to Chō-siu by means of a sampan, and finally landed at a place called Toumi. Hurrying to the capital of the clan, we at once sought audience of the Prince, when the chief counsellors of the clan, and all the important officials were assembled, and explained to them the actual state of affairs in foreign countries, and that Japan must at once be opened to other nations.

When we returned to our province, the anti-foreign spirit was at its height, and the whole clan was almost mad at the idea of opening the country to foreign commerce. Even the women walked with swords concealed in their clothing. Not only was there no one to lend ears to our views, but we were regarded as traitors, and some wished to behead us.

At a meeting of the clan we brought up three great questions, the opening of the country to foreigners, the restoration of the Imperial power, and the consolidation of the Empire. We were greeted with derision, Although we talked for more than five hours, our opinions were rejected by the chief counsellors. They would not listen to reason. Both Ito and myself were in despair, but it was of no avail.

Subsequent events proved fatal to the clan. The town of Shimonoseki was bombarded by the allied fleet, and the clan was forced to conclude an ignominious peace. In the meantime, the forces of the Chō-siu clan in Kyoto came into collision with the partisans of the Shogun's government, led by the Aidzu and Satsuma clans, and after severe fighting, they were repulsed. The Shogun's government immediately issued an order to the daimyos of the realm, attacking Chō-siu as a rebel. In the Chō-siu clan, opinions were divided, and a faction of

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influential clansmen, styled Yokuronto, advocated unconditional surrender to the Shogun's forces, to guarantee the security of the Prince's house. We were enraged at this exposure of our weakness, as we were convinced that such a policy would be our destruction.

The night of September 25th, in the third year of Bunkiu, is one that shall never slip from my memory. A meeting of the senior counsellors held in the presence of the Prince closed late at night, and I was returning to my home, while an attendant led the way with a lighted lantern. Just as I was a short distance from a place called Sodetsukibashi, three men suddenly sprang out of the darkness and asked "Who are you?" I answered "I am Inouye Bunda." Immediately, I was attacked with swords. But during the affray the long sword which I wore in my belt, turned fortunately so as to cover my back, and the enemy striking against the scabbard, I was only slightly injured. I then stood up and defended myself with drawn sword, but the odds were too great, and I was severely wounded in several parts of my body.

Though quite exhausted from loss of blood, I managed to steal away in the darkness and dragged myself to a farm house. Afterwares I was carried home. The pains I had to endure were so great that I begged my elder brother to decapitate me, and end my suffering. As he was convinced that I could not live, he drew a sword and was about to apply it to my neck, when my mother with a piteous cry, implored him to send for a doctor. As soon as the physician arrived, I was treated to a rude surgical operation, which, however, saved my life.

Prince Ito had just returned from an official mission to Yedo in connection with the conclusion of peace with the allied powers and was staying at Shimonoseki. When the news of my disaster reached him, he lost no time in hastening to my bedside. The interview was heart rending. He wept bitterly, and his tears fell upon my cheeks. I opened my eyes and faintly warned him to fly from the place at once as it was dangerous for him to remain.

More than forty years have elapsed since the above event occured, and although there have been several occasions when we have had heated discussions, there has never been a single instance when we hurt each other's feelings. Such being the case, I cannot express in words the deep sorrow that filled my heart at the news of my old comrade's sad death.



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Bushido

By

Count Okuma

In Japan there is a literature so characteristic of the country that it cannot be found in any other part of the world. This literature deals with loyalty to the throne, filial piety, devotion between man and wife, fidelity to friends, the spirit of sacrificing one's life for the cause of the state in time of a national emergency.

All these ideals have existed in Japan from time immemorial forming a spirit that pervaded every class of society and remains unchanged even to-day. This national idea or spirit is sometimes called Bushido, but I would call it a popular literature. Take, for instance, the country theatricals, the tales of story-tellers, the naniwa bushi, the tokiwadzu, the gidayu, the shinnai, and the bauta, or any passage from musical compositions,—all will reveal the predominance of this national idea. Although the spirit may be expressed in many ways, yet the theme will invariably consist of such sentiments as loyalty, fidelity,—devotion.



COUNT OKUMA

For the development of human character, based upon moral excellence, there is probably nothing which bears a more important relation to it than this common literature. What is the best mode of spiritual culture for the people of Japan? The answer to this question is certainly this: to let them understand Bushido and realize its principles in themselves. This is my conviction.

But Bushido is interpreted variously. Some say that it is a "warrior spirit", and is a sentiment which existed only in the samurai of long ago. Yet there are others who attach to it a deeper and broader meaning. It is true that every explanation contains more or less truth, but the difference in interpretation is often misleading. Therefore, for my part, I would call Bushido the popular literature of Japan and I believe this is the most appropriate explanation.

The celebrated Hanshu Saigo once resigned his official post and formed a league with his fellow-thinkers and his plan can be said to be simply a phase of this popular literature of Japan or Bushido. It was a great pity, however, that his meaning was misunderstood, and that he died an unknown death in consequence.

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THE REGENERATION OF KOREA

BY

J. R. KENNEDY

THE recent scourge of cholera that swept through Korea and caused the deaths of over 3,000 people within two months has had one excellent result. It has caused the authorities of municipalities visited by the plague to take sanitary precautions. That this has been the result, and that the city of Seoul as well as minor towns in Korea have been cleaned up and are to-day fairly sanitary, is evidence of changed conditions in Korea.

There is to-day in Korea a care on the part of officials for the people—the mass of Koreans, who hitherto have not had protection of life or property under any law, under any regulations or as a result of any organized form of Government.

On a visit to Seoul some months ago a resident of experience, said:—

"I have lived and worked in Korea for more than twelve years and consider myself competent to criticize. I think I can do so independently and impartially, for I like the Koreans and I do not dislike the Japanese, among whom I spent several very happy years. But Seoul twelve years ago was the dirtiest place in Christendom. At that time there was absolutely no sanitation; there were no hospitals and there was not a house suitable for a foreigner in the whole of Seoul. I lived in a heavy atmosphere of smell.

"The Government of that day was corrupt from the lowest official to the highest. The poor people were pressed and squeezed and robbed; as a consequence, they lost all energy. There was no desire to work because the proceeds of work were passed to the officials after the bare necessities of life had been supplied to the workmen. All each man wanted was to have enough to eat and to be let alone to live his life according to his small bent. Korea was without patriotism in those days; that is to say there was a love of country but no desire to do anything for the country and no admiration for the Government. The Government did nothing for the people of the country; why then should the people of the country be expected to care for the Government.



VISCOUNT SONE
RESIDENT GENERAL OF KOREA

"I actually heard a foreign consul in those days term the present ex-Emperor, who was at that time the ruler of Korea, "the greatest scoundrel of all Korean officials." The Emperor was surrounded by bands of servile officials who had no greater ambition than to lead an easy life and fill their pockets. Frequently masses of people protested against unjust oppression and

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petitions were presented to His Majesty, resulting only in silence or in the giving of empty promises. The Emperor was an autocrat in the highest sense of the word. Under the leadership of Tonghak Chiefs, sections of the people of Korea frequently rose in rebellion against unscrupulous officials; in fact there was at that time more rebellion in Korea by far than there is to-day. I may say here there has always been more rebellion and revolution against the existing order in Korea, extending over the last 400 years, than there is to-day; the so-called rebellion against the Japanese régime is mild in comparison with the brigandage, lawlessness and rebellion existing when I first came to this country twelve years ago.

"Notwithstanding the outrageous conditions surrounding the Court and the indifference of the Emperor to the needs of his people there always existed that reverence for the name of the Emperor peculiar to the orient—to China, Japan and Korea. This reverence for the Emperor—that is to say the reverence which surrounded the person with a halo almost of divinity, was so frequently shaken by his selfish carelessness for the welfare of the people that patience finally wore out. It may not generally be known, but it is a fact that in the year 1898 a somewhat powerful society organized in Korea, demanded the abdication of the Emperor, because of the backwardness of Korea, the insecurity of life and property and because it was believed the Emperor was incapable to control. The wording of this remarkable demand, which was circulated throughout the Empire follows:—

'His Sacred Majesty has reigned thirty-five years. Inheriting the great estate of his ancestors and appreciating the love of his people, our Emperor is thirsty for good government. But failing to secure the services of able ministers His Majesty has to control and manage everything in domestic and foreign affairs. He is constantly worried, and anxious crowds of evil men direct his vision and bewilder his mind. The excess of worry and labor are endangering his sacred health. Can his subjects help feeling concerned about his person? In order to preserve the Imperial health and to prolong the Imperial life His Majesty should resign his great office to the Crown Prince to strengthen the foundation of the Imperial family and to advance the welfare of the State.'

"I need not say that the ex-Emperor declined to accept the suggestion and did not realize, as his subjects desired, how much the cares of office were endangering his health. He preferred to live in the atmosphere of debauch, corruption and intrigue that had become the every day surroundings of the Court in Korea.

"After this there followed a number of incidents, indicative of the temper of the people and a further description of the Empire. Attempts were made to poison the Emperor and Crown Prince, and protests of every kind against the existing order were frequent. The body of the Emperor was continually surrounded by guards at one time entirely foreign and the Indepenence Club, a somewhat powerful body, was extremely active in leading the protest.

"On November 26th, 1898 in the presence of the Representatives of Treaty Powers and officials, the Emperor solemnly promised that all improvements in the government asked for by the Independence Club should be gradually enforced. It is unfortunately unnecessary to say that the promise was not fulfilled and that things went from bad to worse until the condition of the people of Korea outside of the Yang Ban, or Nobles' class, became desperate."

The picture drawn by my informant, bringing us up to ten years ago is not an inviting one. When one compares the conditions then existing, as outlined by this most reliable authority (who is confirmed on every hand) with the conditions of to-day, sympathy for the Koreans, because of the interference of Japan, is limited to such sentiment as is given to any nation that loses its independence and becomes subject.

The stirring events happening in Korea, between the year 1898 and the war between Japan and Russia, are matters of too recent history to necessitate repetition now. Undoubtedly Korea was the bone of contention that caused actual war. During this period conditions in Korea had not improved; industry there was none, except among the agricultural class who struggled through a hopeless existence for their daily bread and who were unable to accumulate any money wherewith to

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SEOUL NORMAL SCHOOL

provide for a better and happier existence. The war over, the right to administer Korea was granted to Japan under the treaty of Portsmouth, and in this treaty



A CLASS-ROOM OF THE NORMAL SCHOOL

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the words "advice, guidance and control", as applied to Japan's relations with Korea, are particularly significant.

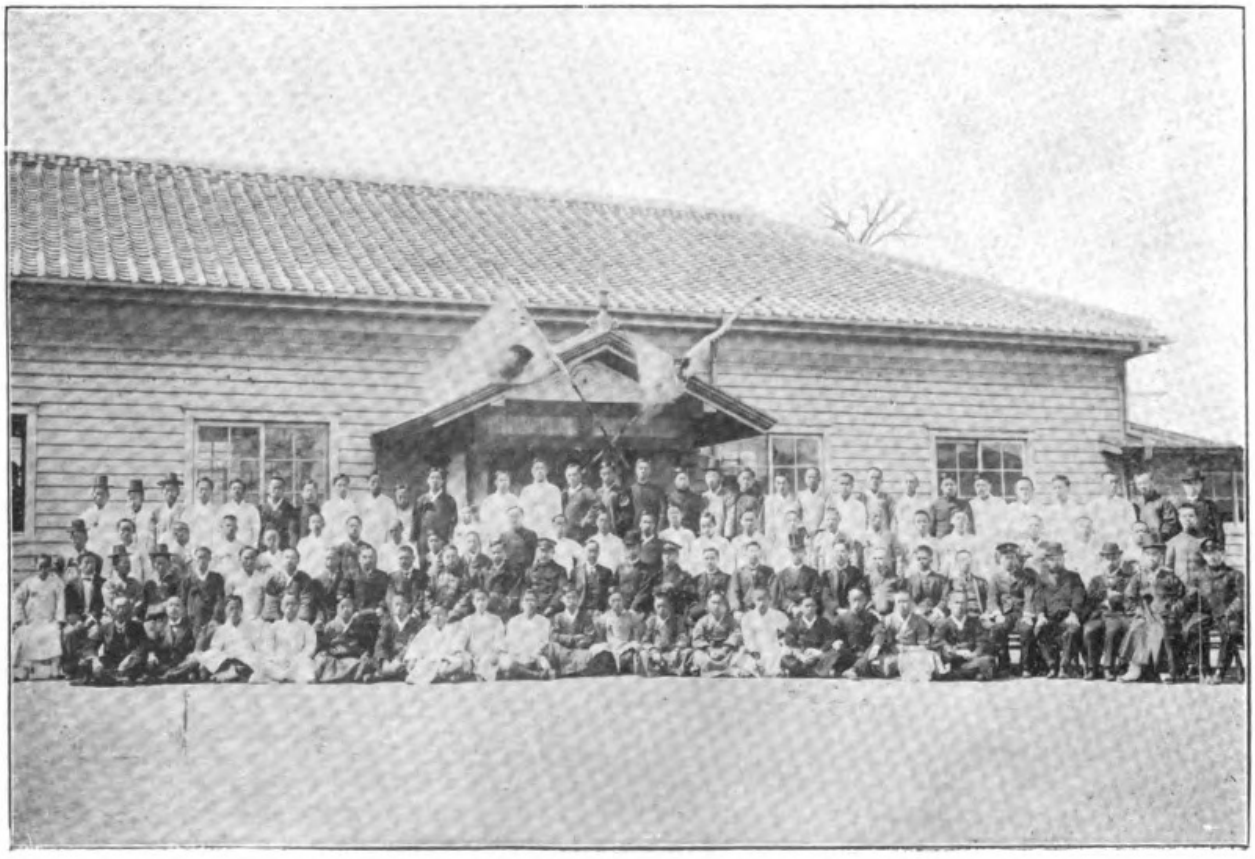
The question of method then arose in Japan, where there were two decided factions. The one advocated an immediate annexation; the other, headed by Prince Ito, demanded a more careful following of the wording of the treaty. Prince Ito won the day. It was decided to "advise and guide" so long as advice and guidance were sufficient to secure such conditions of prosperity and good government in Korea as would make that country a useful neighbor.

The ex-Emperor, here again by intrigue lost to his people the one opportunity left to them of remaining independent. His early violation of the treaty with Japan and his interference in the foreign affairs of Korea, for which Japan had been given the responsibility under treaty with the Emperor of Korea himself, brought about the disbandment of the Korean army, the removal of the Emperor, and the establishment of "control" by Japan in Korea.

As early as the year 1898 Prince Ito paid his first visit to Korea. He was then on his way to China, but as recently he hoped to study conditions in Manchuria, he then went to Korea.

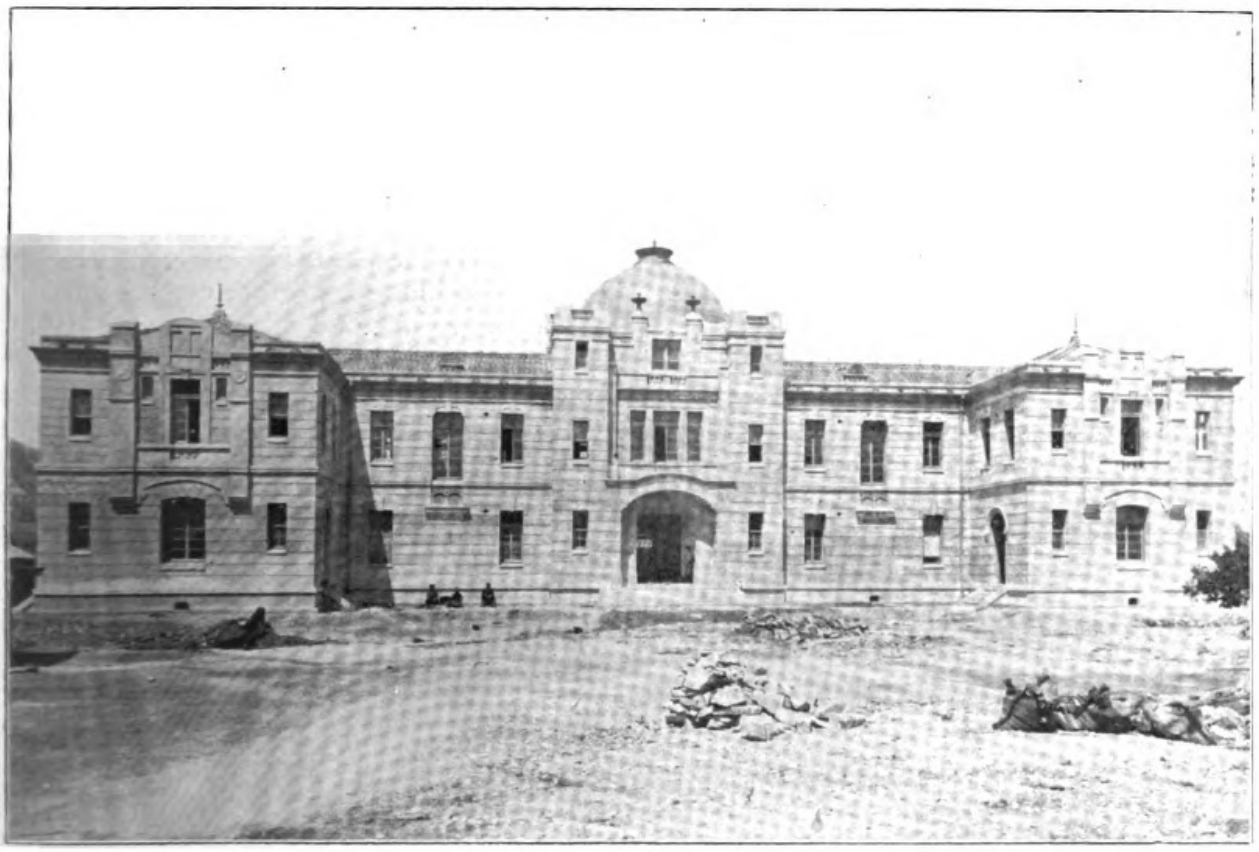
At a banquet given by the Korean Minister of Foreign Affairs, Prince Ito said among other things "Japan's policy towards Korea has always been to assist and befriend this country. It is true that at times incidents of an unpleasant nature unfortunately interfered with the maintenance of cordiality, but I can conscientiously assure you that the real object of the Japanese Government always has been to render assistance to Korea in her endeavors to be a civilized and independent State. Japan's good wishes for Korean independence are all the more sincere and more reliable because the vital interests of Japan are bound up with those of your country. A menace to Korean independence will be a menace to Japan's safety."

And so eleven years ago the man who for the last three years and up to the hour of his death stood at the head of Korea as its uncrowned king, directing the Empire and acting as Grand Tutor to its Crown Prince, fostering its industries and building up hope for the



THE FOREIGN LANGUAGE SCHOOL

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THE COURT HOUSE (SUPREME COURT AND SEOUL APPEAL COURT)

mass of the population, sounded the note that has rung so true throughout the whole course of the administration of his policy. "A menace to the independence of Korea" came from Russia. It was "a menace to the safety of Japan" and Japan fought for her national life.

And then Korea, through the man who had misdirected its affairs, showed that whatever the patriotism and whatever the love of its people for their country might be, he, the ruler, was lacking in all those qualities that might enable him or his court to conduct affairs so as to prevent Japan from again being obliged to take to arms because the independence of Korea was threatened by another nation. It was not a question of Korean independence now; it was a question of who could best and in the most friendly and helpful way develop Korea as a dependent nation.

In his capacity as Resident General it must be admitted that Prince Ito was the guiding spirit of the country and to-day those who were most bitterly opposed to the advent of Japan into the affairs of Korea admit freely that the Resident General worked for the welfare of the people of Korea and did so against tremendous odds and even with the opposition of factions in his own country.

The story of the development of Korea in detail would take long to tell, but to-day there is hope in Korea; there is a decided hope that, notwithstanding the palpable fact that so long as Japan shall continue the ruling power in the Far East Korea cannot secure absolute political independence, there may come a time when she is qualified to conduct her own government, and her own Emperor may sit upon the throne.

To-day in Tokyo, a boy taken from the midst of objectionable surroundings, lives a wholesome life, studies among Japanese boys of high rank, and is treated by the Emperor of Japan with the consideration due to the Crown Prince of Korea. He had for his Grand Tutor and guardian the old statesman who in his declining years saw honor for himself and honor for his country in a kindlier and more humane treatment of Koreans than has been adopted by greater nations in their relations with and control of dependencies.

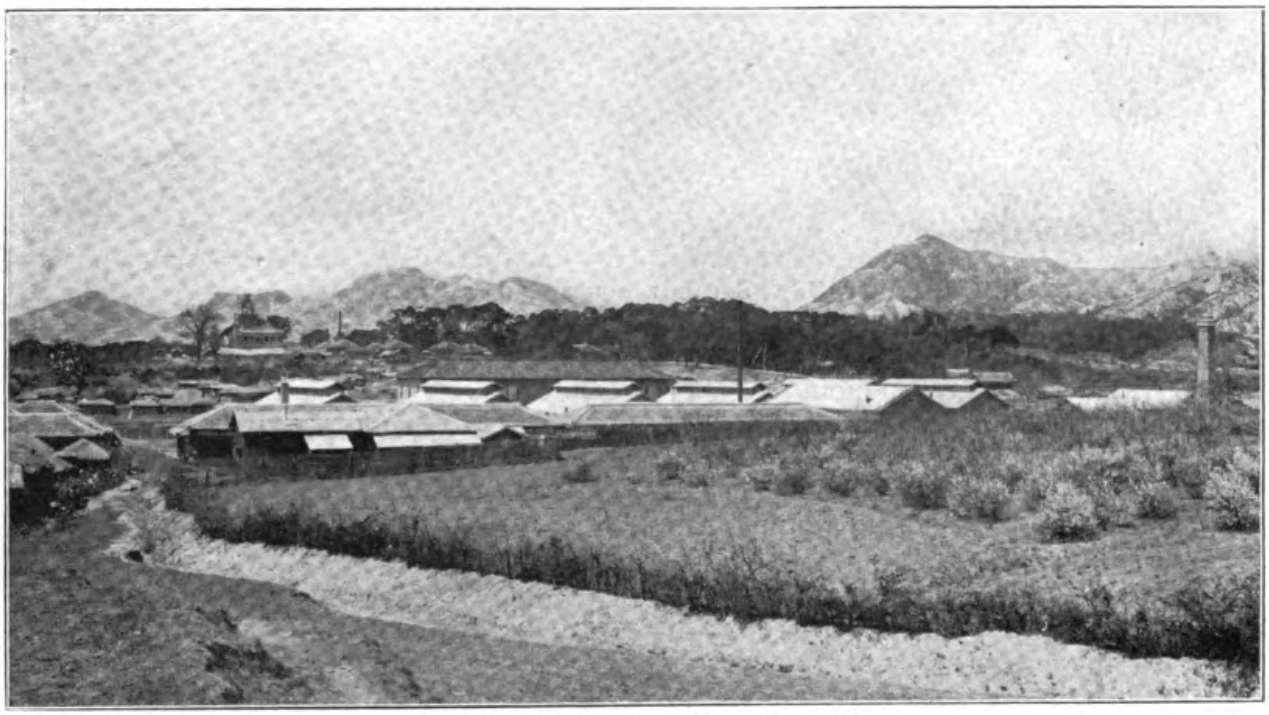
There is reason to believe that Prince

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Ito, when he brought this boy back from Korea to receive his education in the broader fields of learning and where he could get a broader view of life, saw in the not far distant future the chance of setting upon the throne of Korea a young man grown up in friendship with the people and the Emperor of this nation and in whom he had implanted respect and even affection for himself.

And now from north to south of "The Land of the Morning Calm" the dawn of hope is growing almost to brilliancy. The word picture of the Korea of twelve years ago has been completely changed. Seoul, a city of a quarter of a million people, is becoming more prosperous every day. Factories are building where the cotton grows in South Korea, and cattle graze among the valleys. Millions upon millions of trees are being planted upon the bare hills from which an improvident government permitted the timber to be ruthlessly cut. Thousands of Koreans are employed in digging from the earth the wealth of minerals with which Korea abounds and more thousands will be employed every year for years to come. Gold, copper and iron are finding their way by shiploads into foreign countries. A great experimental station is there to teach the farmer how to make the most of his soil.

Where a few years ago dirt, ignorance, sickness, poverty and savagery were the striking features of Korean life—no schools, no courts, no law, no sanitation, no just government—now city and country schools and colleges have been built, where the children of the ten million poor people of Korea can receive education; courts have been established and court houses built where the Korean appeals to justice and gets it; the cities are clean and well governed; great hospitals, free to the poor, have been erected; the missionary from all lands and of all denominations is welcomed with open arms as an aid in the great work for the betterment of these people.



INDUSTRIAL TRAINING SCHOOL

The regeneration of Korea is well upon its way. Let us hope that in the face of the cold facts of existing conditions the sentiment of the world will be directed to the encouragement of Korean people to an acceptance of the situation, in order that out of their present dependence there may come independence for those who for 400 years have merely existed as a nation, and whose sole hope now lies in the wisdom and the justice of their neighbor—Japan.

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THE FINE ART OF JAPAN

NAOHIKO MASAKI

DIRECTOR OF THE TOKYO FINE ART SCHOOL

THE masterpieces of Japanese art,—including paintings, sculptures, and buildings which date as early as the seventh century are preserved in the custody of the Imperial family, the nobility and the great temples. In no country can examples of fine art be found in such large numbers and in such a complete state of preservation as in Japan, a fact of which the nation may well be proud. In order to understand these art objects, it is necessary to know something of the historic relations between Japan and China and Korea. Before the influence of these two countries was felt fine art, in the present acceptance of the term, had no existence.

At the beginning of the third century A. D. Japan invaded Korea, and intercourse became established between the two countries. It was by this means that the civilization of Korea, which was that of the Six Dynasties of Northern China, was brought to Japan. Buddhism was introduced in the middle of the sixth century, and this influence affected fine art to a large extent. In the temple of Horiu in Yamoto objects of this period are still preserved.

The period of greatest assimilation in Japan of Chinese art was in the seventh century when Shotoku Taishi flourished. In the following century direct intercourse was carried on with China, and Japan felt for the first time the tide of civilization from Southern China.

In its turn China was influenced by Hindu civilization, while Buddhism made itself widely felt. The fine art and Buddhist religion of Northern China was introduced through Turkestan and Khotan, and that of Southern China by the Persians who came from over the seas.

During this period, which was the Tang dynasty, civilization in China reached a very high degree, and much of the splendor of the period was transmitted to the Nara dynasty of Japan, the art objects of that time being preserved at the present day in the great Buddhist temples of Sohoso, Todai and Kofu in Nara. Although there is but a century between the periods of Nara and Suiko, fundamental differences exist between the art of the two periods, which is apparent to those who are familiar with the subject.

From the Suiko period until the end of the ninth century intercourse between Japan and China was very frequent and it is most probable that art objects were imported from China, or made in Japan by Korean or Chinese artists or under their tuition.

About the end of the ninth century China was distracted by great civil wars, and as a result relations ceased between the two countries. At this time the prestige of the Emperors was at its height, and the whole of Japan was peaceful and prosperous. It was while foreign intercourse was suspended that the most characteristic features of Japanese art became developed.

From the tenth century to the middle of the twelfth, known as the Fujiwara period, art objects of exquiste beauty and elegance were made. At the end of the twelfth century military government was established by the Shoguns, and a new era was opened. A martial spirit pervaded all classes of society. Relations were again carried on with the Sung dynasty of China, and the Zen sect of Buddhism was introduced into Japan which tended also to increase appreciation for simple paintings like that of Sumiye or painting with Chinese ink. The masterpieces imported during the Tang and Sung dynasties of China had also a great influence upon Japanese painting.

Intercourse was also carried on in the fifteenth century with the Ming dynasty of China which corresponded to the Higashiyama period in Japan when Shogun Ashikaga Yoshimasa was in power. A large number of the objects imported at this time are still extant in Japan.

After the military rule of Shogun Mina-

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moto Yoritomo, the power of the shogunate passed into the hands of the Ashikaga family and later to the military families of Oda and Toyotomi. From the latter part of the reign of the Ashikaga shoguns until the fall of the Toyotomi family during the years of Genki and Tensho in the sixteenth century, Japan was rent by incessant internal strife, and it was at this time that military instruments were popular. A great stimulus was thus given to the development of ornaments for swords and armor. When, in the latter part of the sixteenth century Toyotomi Hideyoshi (Taiko Sama) made an invasion of Korea, his generals returned with various Korean manufactures, and were accompanied by Korean artists These artists settled in the domains of the generals, and the arts and industries of Korea were soon implanted in our country.

When the Tokugawa Shoguns were in power, peace reigned throughout the Empire, and the new industries and arts that had been transplanted flourished, there being especially great development in the manufacture of porcelain and faience.

Previous to this, about the middle of the sixteenth century, the Portuguese came to Japan for the first time and commerce with foreign countries was carried on until the year 1639 when all relations with other nations were forbidden. The tide of occidental civilization which at this time appeared to invade Japan was abruptly checked by this edict, and foreign influence, in consequence, had little effect upon the art of the country. In the Tokugawa era, peace reigned all over the Empire, and the people were prosperous. Art characteristics peculiar to Japan began to be developed. It is called the Genroku period and abounds in manufactures of great beauty.

Among the structures that have stood the ravages of time is the Shos in, the treasure depository owned by the Imperial family, a wooden building erected 1200 years ago and still standing intact. This wonderful building erected in the eighth century guards the Imperial treasures at the present time, a fact worthy of our deep reverence. Among the invaluable treasures deposited within its precincts are not only masterworks of art such as musical instruments, arms and chotori used by the Emperor Seimu, but a large number of official documents. Many other articles dedicated to the temples are also to be found without injury.

Such a preservation of art objects has no parallel in any other country. From ancient times there were wars within the Empire, but these were the result of rivalry for supremacy between subjects, and there was never a case of revolution in which the Imperial family was endangered. The belligerents obeyed and revered the Imperial family. Such being the case, the treasure depository owned by the Imperial family, or the sanctuaries where their spirits were enshrined were exempt from either incendiarism or plunder. Another cause lies in the fact that Japan is an island empire, and except for the coming of Kublai Khan, has been free from invasions.

In China, much of the fine art of the Tang and Sung periods was reduced to ashes during the revolutionary wars which preceded the changes in dynasties, and only the shadow of former splendor can be found in the metallic and stone articles that have been preserved to posterity embedded in the earth. To really investigate the art objects of these periods, it is necessary to visit Japan, where they can be seen in their completeness,—not to mention the great number of manufactures born of the characteristic Japanese civilization which the influence of the Tang and Sung dynasties produced.

Although it is sometimes said that the War of Restoration was the cause of an exodus of Japanese fine art to foreign countries, it is not entirely true. There may have been some of the nobles and samurai who parted with articles of daily use under sheer necessity in the ebb tide of fortune caused by political and social revolution. But that they allowed the treasures inherited from their ancestors to go from them, is not a fact.

With regard to the masterpieces of art deposited in the temples and shrines from ancient times, there is no evidence that they have been removed. The Sovereign who founded the Empire 2,500 years ago is the ancestor of our beloved Emperor, and our ancestors were his subjects. The universal custom of ancestor worship in our country was the primary cause in the preservation of our fine art.

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NEW YEAR'S SNOW.

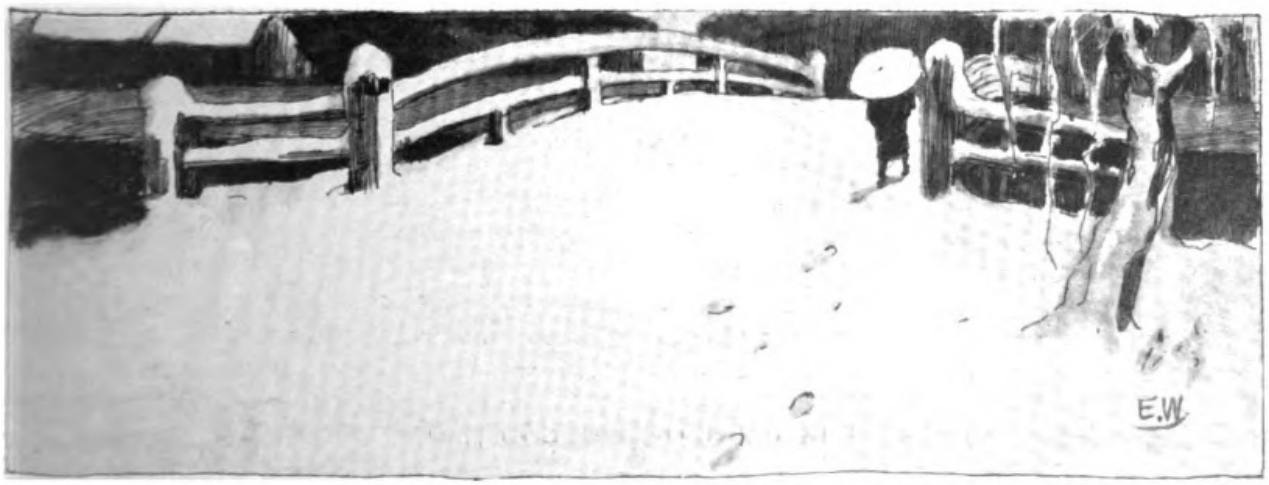
Two Poems on the subject given forth by the Imperial Court for this New Year's Poem.
(BY ANGLICO JAPONICO).

I

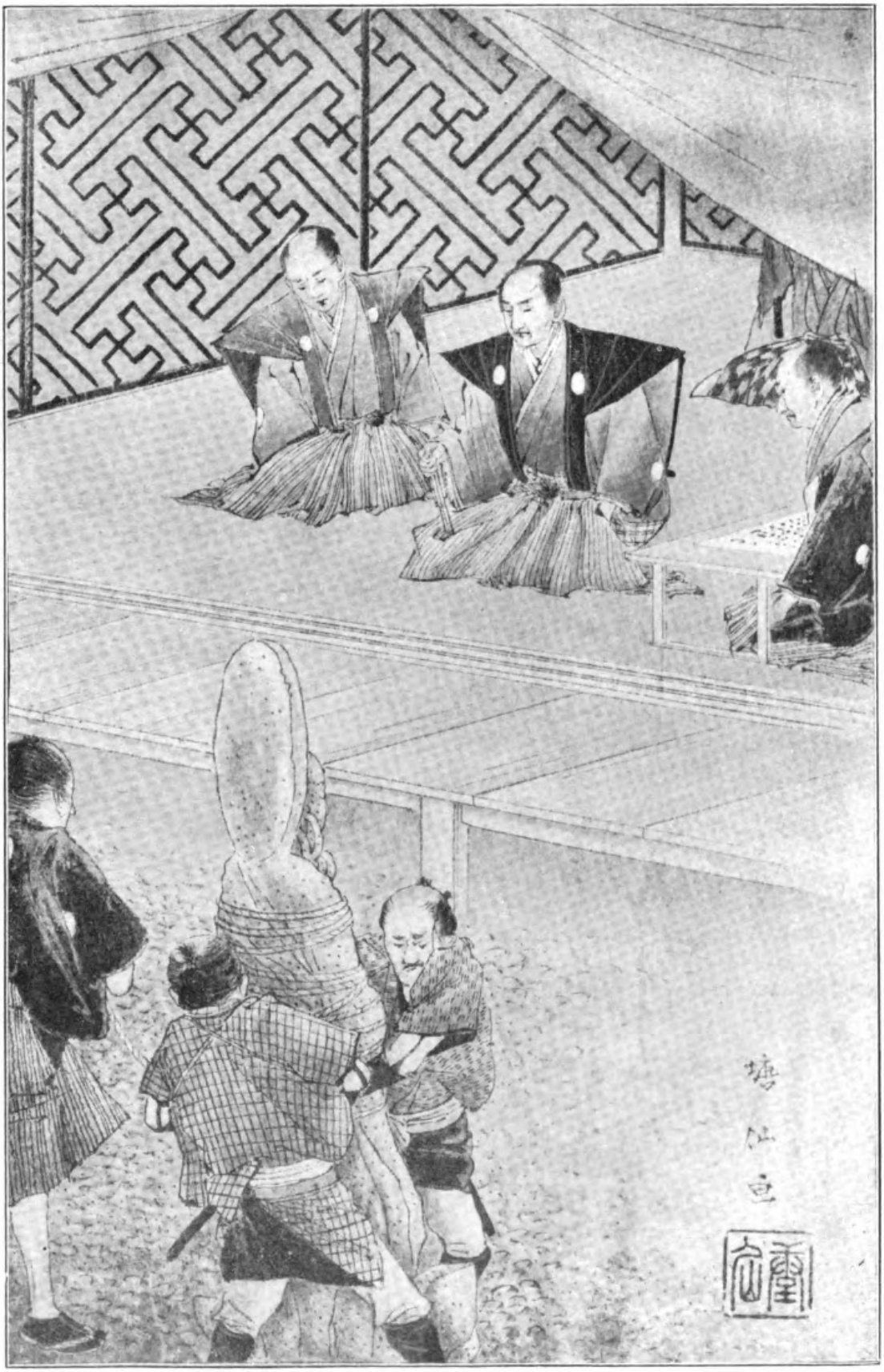
The jealous night amass'd this beauty's wealth,
Which in the New Year's sun the eye doth daze;
So shall Thy glorious virtues stored by stealth
Shine forth till all the nations on Thee gaze!

II

The New Year comes, a pure and stainless child,
And wrapt all in a mantle spotless white,—
Before me lies a sheet yet undefiled,
Whereon I am,—or well or ill,—to write.



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THE TRIAL OF THE GOD JIZO

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STORIES OF O-OKA, MAYOR OF YEDO

BY

MADAME Y. OZAKI

AUTHOR OF "BUDDHA'S CRYSTAL," "WARRIORS OF OLD JAPAN")

I

SOME two hundred years ago the city of Yedo, now Tokyo, was governed by O-oka, who by birth belonged to the hatamoto, direct retainers of the Shogun and just below the daimyo in rank.

O-oka was made Mayor by the eighth Shogun, Yoshimune in 1717, and in recognition of meritorious service was finally created a daimyo with an income of 10,000 koku of rice or the equivalent of £20,000. In those days the city had four mayors each given respectively administrative power over the samurai, the priests, the merchants, and the finance bureau. O-oka's jurisdiction lay over the merchants. Besides the exercise of municipal authority, the office of mayor combined the duties of police general and chief justice of the town.

O-oka was a great man and certainly the most popular mayor the city of Yedo ever had in ancient times. His dominant characteristic was absolute fearlessness in the cause of right and justice and it was this attribute which first won him the Shogun's admiration. His knowledge of human nature, his power of detecting crime, his unerring judgements were wonderful, and many are the amusing and interesting stories told of his wit, resource and ingenuity which the Yedokko delights in reading and laughing over to this day. Some of these anecdotes may be of interest here.

II

The Trial of the Stone Jizo

One day an employee of a dry-goods store in Nihonbashi was sent out with a large pack of two hundred pieces of white cotton which he was told to carry to a dyer in Honjo.

It happened to be a very hot day towards the end of July and the young man, Yagoro by name, found his burden very heavy as he trudged along the dusty road in the blazing sun, and hot and tired he, at last, reached that part of the city called Yokogawa Street. Here in the pleasant restful shade of a grove of trees stood a large stone Jizo, the special protector of travellers, women and children, beloved by everyone for his gentleness and mercy. The cool quiet spot was too tempting in its offer of refreshing rest to be passed; Yagoro untied his bundle, shifted it from his back to the ground, and then sat down leaning against the stone god.

In this comfortable position he soon fell fast asleep, and as he was very tired, it was an hour or so before he woke up with a start, remembering where he was. When he got up, ashamed of having slept so long, and looked about him for his goods, to his dismay the whole pack had entirely disappeared. In great distress of mind he decided to retrace his steps and confess everything just as it had happened to his master, which he did. His master, however, would not believe his story. He said that it was unlikely that any thief would dare to carry off such a large parcel in broad daylight. He told Yagoro that the only way for him to do was to go home to his parents and tell them all and get them to make good the loss.

"If you will do this, I will not bring you into court, otherwise I must!" said the man.

Yagoro was greatly perplexed. He did not know what to do in this dilemma. His parents were poor people and it was impossible that they could ever pay for the stolen goods. One of his friends seeing his distress, took pity on him and advised him to lay the case before O-oka, the Mayor.

"He is said to be the cleverest man in the country. Who can tell whether he may not be able to devise some means of finding the thief?" said his sympathetic friend.

Yagoro, thankful for anything that held out the smallest ray of hope to him, took his friend's advice and carried his story to the Mayor.

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O-oka after listening to the young man's tale said: "You are certainly to blame for falling asleep, but Jizo is a Buddha bound to protect everyone who trusts in him. He has therefore not done his duty in allowing things to be stolen that were placed right under his knees. Even though he be a Buddha, I cannot pardon him for such neglect of duty. I will arrest Jizo and examine him!"

With these words he summoned two or three of his officers and gave strict orders that the Jizo of Yokogawa Street should be brought before him.

It seemed a strange order to the men, but as it was their adored chief whom they all worshipped who gave it, they obeyed. The news soon spread abroad that the god Jizo was to be arrested and many people flocked to see the sight.

Faithful in carrying out the orders they had received, O-oka's men marched to the spot and bound the stone statue round and round with ropes. When they tried to move it, however, they found this an impossible task; the image was six feet high and carved out of solid stone, and it was far beyond their strength to move it an inch from where it stood. At last one of the three officers looked round on the crowd that had gathered about them and said:

"If you will help us, we will admit you into the court to hear the trial of Jizo!"

Everyone was eager to be present at such an unprecedented proceeding in the judicial court, so, one and all came forward and helped the officials move the stone image to a cart and their curiosity fully aroused, they lent a hand at pushing and drawing it across the city. The strange sight caused a good deal of excitement as it went along the streets and on hearing the unusual story many more people joined the procession so that by the time Jizo reached his destination quite a crowd entered the court room with the image.

As soon as Jizo was brought into the hall the Mayor came out and addressed the image with great solemnity.

"You are a negligent fool! You are supposed to protect everyone, men, women and children, and this man," pointing to Yagoro, "trusting in you fell asleep in your shade. But instead of protecting him as you are in duty bound to do, you allow a robber to steal his things while he is asleep! You must be an accomplice, if you are not, explain yourself!"

After waiting a few moments as if expecting a reply O-oka went on!

"As there is no explanation forthcoming, you admit that you are guilty. I will therefore imprison you!"

With these words he turned about and as if noticing the assembled crowd for the first time, said to his men:

"Who are these people? Are they accomplices of Jizo or thieves?"

"No, your Excellency," answered his subordinates in a most respectful manner, "they are only here to see the unprecedented trial of Jizo."

"What?" said O-oka as though very angry. "They have come to see the trial of Jizo? What impudent rascals? Do they think my court is a penny show?" and he glared round the room. Then he gave sharp quick orders.

"Shut the gates at once! These men must be detained for contempt of court!"

The alarmed men pleaded with no result,—they had been promised by the Mayor's men that if they helped in moving and carrying Jizo to the court they would be allowed to see the trial and that this was the understanding that accounted for their presence there that day.

O-oka seemed deaf to this explanation and nodded to several notaries who with paper and fude began at once to go round to everyone noting down names and addresses. The news spread like wild-fire outside the court that all who had gone to hear the case of Jizo were now arrested and the families and friends of these men came in haste to plead with O-oka and to ask his pardon for any imprudence of which they might be guilty.

All told, there were now seven hundred people in the court room which was crowded. The Mayor told the people that their friends were guilty of contempt of court and deserved heavy punishment, but that he would pardon them all if every man now present would each bring one tan (kimono length) of white cotton to the court as a fine. They were all only too glad to escape with so light a fine and in their delighted relief they vied with one another in bringing the goods quickly to O-oka, so that in

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HIDING THE TREASURE IN THE BRAN PICKLE

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O-OKA ABOLISHES TORTURE

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a short time seven hundred pieces of cotton were thus collected in court.

Then the mayor summoned the young man who had been robbed and asked him if he had any means of identifying the stolen material.

Yagoro replied that all his pieces of cotton were bought at the same factory and that each length was marked with a small red seal at the edge of the material so that it was an easy matter to identify it when he saw it.

O-oka then told him to examine the seven hundred pieces. Yagoro went over them carefully and picked out two that belonged to him. The Mayor then called the men who had brought those particular pieces, and in this way the robber was traced. When brought before O-oka, he confessed his theft and to what shops he had sold the material. Every piece of the stolen goods was thus finally collected to the delight of Yagoro, who was thus cleared of all suspicion to the satisfaction of his master whose favor he now regained, while the resource and ingenuity of the clever Mayor was the talk of Yedo.

III

Detected by a Smell

A hard-working laborer had by means of great thrift and industry managed to save fifty ryo. He was now at his wit's end where to hide such a large sum of money when he went out to work, for it was impossible to carry so much about with him. At last a bright idea struck him. He would hide it in the rice-bran pickle tub. No one in the world would dream of the money being hidden there. Having decided on this strange and strong smelling hiding place he put the fifty ryo in a bag and deposited it there. Every morning before the man went to work and every night when he came home he would go to the bran-pickle tub, take out his treasure and count it. This was the laborer's greatest pleasure. One day, however, when he was counting his treasure he was seen by a neighbor who happened to be passing by and who stole the bag when the man went to his work the next day.

The laborer on his return home was in great distress finding his money gone. He brought his case to O-oka who summoned all the people living in the same compound of whom there were twenty seven all told.

When the people entered the court O-oka laid the case before them and informed them that he, the judge, was sure that as the money had been kept in such a peculiar place it was most probable that the money was stolen by some of the neighbors who must have seen the man counting it.

"If any of you confess your guilt at once," said O-oka, "I will treat you as lightly as possible, for I do not think that you committed the theft premeditatedly. You saw the money being counted and in that moment the temptation overcame you!"

No one, however, came forward to confess his theft. O-oka looked round the room at the assembled men and after waiting a few moments then said:

"As rice-bran pickle has an unmistakably strong odor, the hand that was dipped in the "nuka-miso" tub must smell for a very long time. As none of you will confess the bad deed, I will come down and smell the hand of every one in turn!"

With these words the judge was about to descend from his platform into the court, when his quick eye caught sight of a man smelling his hand secretly.

"Oh!" shouted O-oka, "I can smell the thief's hand from here, you are the rascal!" he said pointing to the man and looking at him sternly. The thief turned pale and trembled. He confessed that he had taken the bag out of the pickle tub, but that he had spent nothing of the money. He had kept it in his room just as he had stolen it.

The Mayor banished the thief from Yedo.

IV

O-oka Abolishes Torture

When O-oka was promoted to the office of Mayor of the capital he invited all his subordinates to dinner to celebrate the event. On the occasion, he told his most faithful servant to buy the best oranges in the market to the number of two hundred for the expected guests, and he ordered the fruit to be brought on a large tray and placed in the middle of the room where every one was assembled.

Before the time for distribution of the

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oranges came O-oka managed to take away two and secreted them. He then called the old servant and asked him if he had counted them. The old man replied that he had done so and that the number was correct. O-oka commanded him to count them again before him. The servant said that this was not necessary as he had gone over them most carefully. O-oka insisted. The old man obeyed and found that two were missing. Astonished and somewhat bewildered the servant counted the oranges over again with the same result. O-oka asked him if he had not taken two on the road. The man denied the charge most emphatically, but O-oka pretended to disbelieve him, and told him that if he persisted in his feigned innocence of the theft that he, O-oka, would be obliged to use torture to wring a confession from him. The accused answered that no amount of torture would make him tell a falsehood. O-oka pretended to be angry at these words. He then gave orders to his subordinates to torture the old servant.

The men assembled there thought it a foolish and extreme measure to torture an old man for the sake of two oranges, but as it was the order of their chief they had nothing to do but to obey. At first the falsely accused man under the torture persisted in declaring that he had never stolen the oranges, but when the torture became severe and the poor old servant could bear the agony no longer he thought it better and wiser to escape the suffering by making a false confession, than to be tortured for telling the truth. At this point O-oka again asked him: "Is it true that you stole the oranges?"

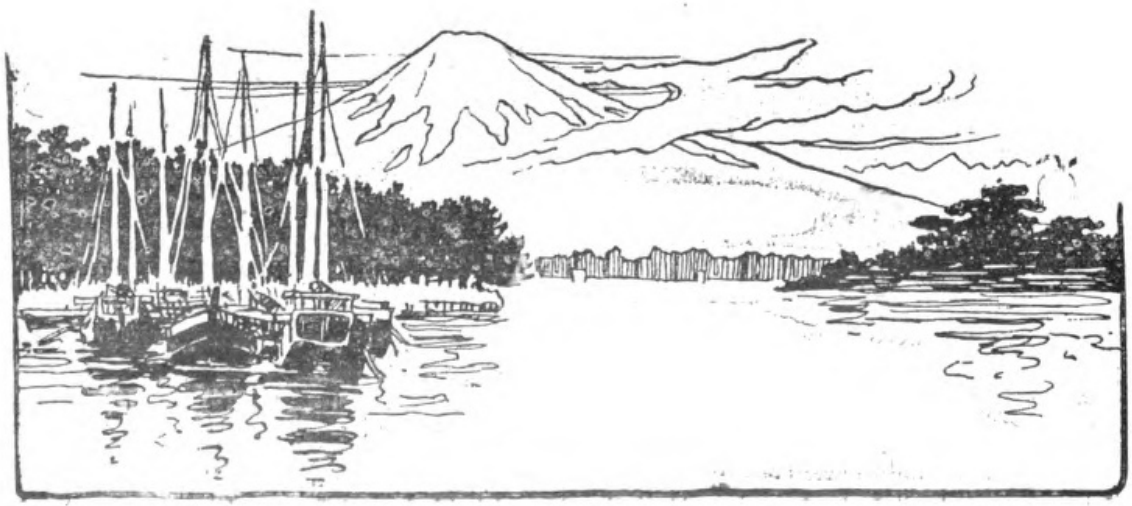
"Certainly," answered the old man as he gasped in his pain, "I will tell a lie no longer."

O-oka ordered the torture to be stopped and producing the two missing oranges from his sleeves told the old man that he was very sorry for him. He then turned to his subordinates and said:

"Though torture is considered a necessary procedure in the criminal court of justice I do not think that it can discover real crime, as the case of this old man shows. There must be a great number of innocent people who make false confessions under torture to escape from it, like my faithful servant here. During my term of mayorship in this city it is my wish to abolish torture altogether and I hope that you will all help me to carry out this determination."

It goes without saying that such an upright man as O-oka rewarded his servant who had been made a victim of this experimental illustration.

The doing away with the use of torture from the criminal code was the first act of the new Mayor O-oka.



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GOLD LACQUER DESIGN

JAPAN'S LEADING ART INDUSTRY

BY

HIROMICHI SHUGIO.

AMONG the art industries of our country, lacquer takes the first place. Not only are the best examples of Japanese art to be found in lacquer, but the finest pieces are valued and admired more than any other works of art. All the old and best specimens are eagerly bought, regardless of their exorbitant prices, and often bring more than their weight in gold.

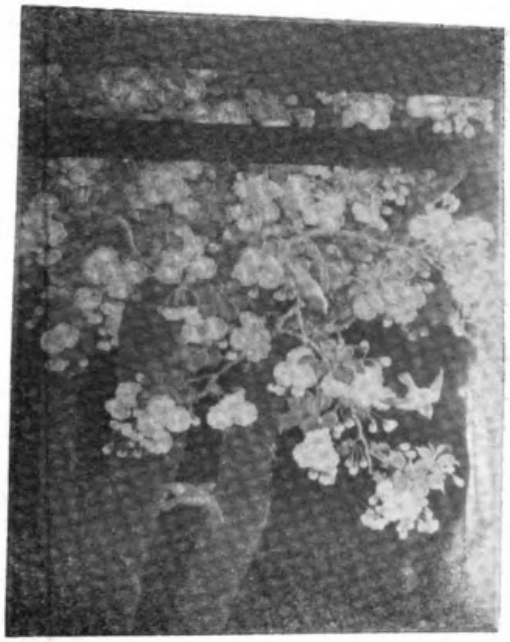
The art of lacquering is distinctly Japanese in its origin, and it is already more than thirteen hundred years in existence. The pieces made in olden times are preserved in our country. The oldest specimens of lacquer now in existence are the "Kesabako," a box for religious dress, and the "Sho," a musical instrument of Prince Shotoku, now treasured in Horiuji at Nara, and the scabbard of an Imperial sword worn by Emperor Shomu, and dedicated to Todaiji at Nara, the old capital of Japan, by Empress Koken in the year 749 A.D. This scabbard is believed to have been made 1300 years ago. There are also several specimens of very old lacquer still preserved in Todaiji and Saidaiji at Nara.

Until the twelfth century, the manufacture of lacquer was in its infancy, when many celebrated makers, such as Norisuye, Sadayasu, Sukemasa, Sadamitsu, Suyetsune and their pupils made great progress, and introduced many new features into the art.

During the interval between the 12th and 15th centuries there were some slight changes in lacquer-making, but no great advancement was noticeable until the 16th century, when masterpieces of lacquer were made by Honami Koyetsu, Korin, Kagikawa, Koma, Shunsho, and other noted artists.

The process of lacquer-making is a most

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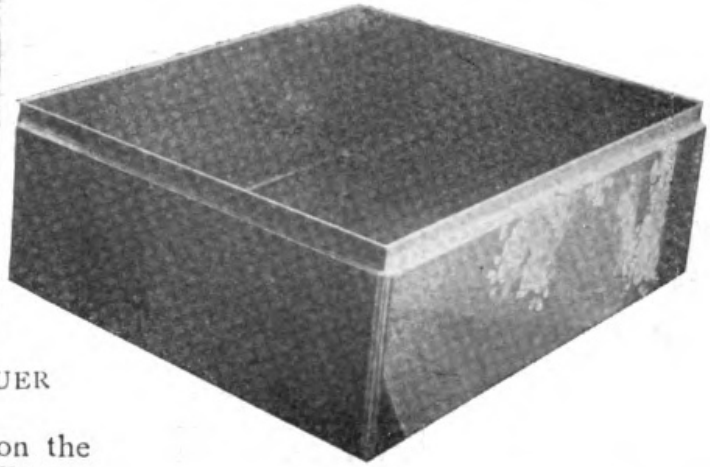


CHERRIES IN GOLD LACQUER

interesting one, depending largely on the properties of the materials and the effect to be produced. Seshime Urushi lacquer is used for priming, with an addition of burnt clay, dust, or fine stone powder so as to produce a coating of great hardness. The prepared lacquer, after having been strained through cloth or silk, is slightly transparent when applied in thin layers, and possesses a color similar to that of shellac; but this transparency is occasionally increased by a small addition of drying oil, which by mere hardening produces a sufficient glossiness of the surface, whereas the pure lacquer has to be polished. For coloring, the lacquer is mixed with cinnabar or pigment, red oxide of iron, or Prussian blue, etc.

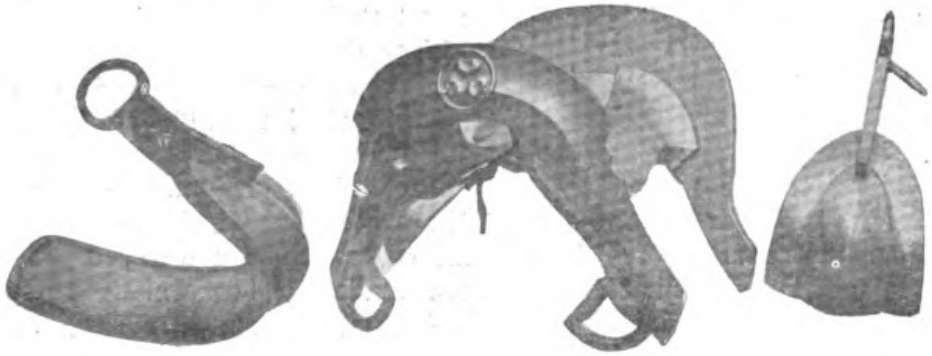
Black lacquer made in the above manner is prepared without the addition of solid particles such as lamp-black or similar substance, but merely by stirring the crude lacquer for a day or two in the open air, after which it assumes a dark brown color.

Toward the end of the operation, a small quantity of water that has been kept standing for a few days, mingled with iron filings or gallnut infusion is added, and the whole stirred again until part of the water



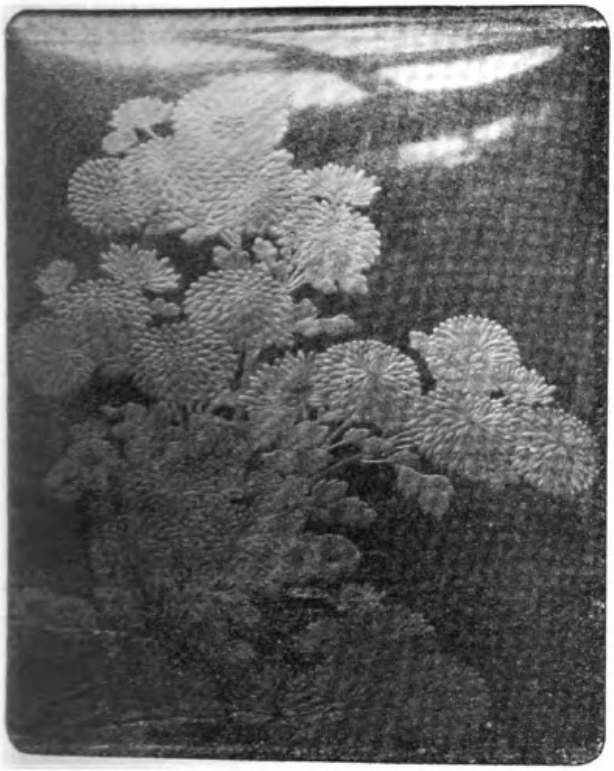
has evaporated. Then the lacquer acquires proper consistency and color. The addition of this water causes the highest brilliancy and blackness of lacquer.

Sometimes the colored lacquer is used when the final coating is required to be of a transparent nature. Either the unmixed, strained lacquer, or that peculiar kind of lacquer which has been thinned by an addition of oil, is used. The mixing of lacquer with hardening or coloring-powders is generally done by the lacquer artist himself on a board with a wooden spatula, just before using it. Finally, the thick mixture is strained forcibly through a piece of paper called Yoshino-gami. Should the lacquer become too stiff for use, some bits of camphor are crushed and thoroughly mixed in it with a



LACQUERED STIRRUPS

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CHRYSANTHEMUM BOX COVER

spatula, and then the lacquer becomes thinner.

Before beginning to lacquer, the artist often lines the exterior of the objects, and especially the joints and the corners, with linen gauze, or yoshinogami, pasted on with raw lacquer, so as to prevent its breaking, as well as to give the objects greater solidity,

The primary coatings are put on with a mixture of raw lacquer and burnt-clay powder, and afterward stone powder ; when hardened, they are rubbed over with a grindstone to smooth and polish the surface. The next two or three layers are done with inferior kinds of black or colored lacquer, according to the color to be produced. The lacquer is applied in the first place with a wooden spatula, and afterwards with a very stiff brush to smooth and spread the lacquer evenly. The surface is then ground with water, and charcoal that is either hard or soft. The freshly lacquered objects are placed in large wooden boxes that have been sprinkled or washed with water inside, so that the process of hardening takes place in a dark and damp atmosphere.

According to the statement of professionals, this precaution is necessary to cause the lacquer to harden quickly and to produce a clear appearance. The final coating is done with the best lacquer required in the particular case, and after it has been carefully ground, it is polished with powder made of deer-horn. Black lacquer when finished is repeatedly rubbed with a ball slightly wet with Seshime lacquer, and each time carefully polished with deer-horn powder. Gold sprinkled lacquer, called Nashiji (pear-surface), is produced by sifting a certain amount of finely-cut gold-leaf over a fresh coating of Seshime lacquer.

When hardened, the surface is smoothed and then coated with a choice quality of lacquer called Nashiji Urushi, which is prepared by carefully straining and then mixing it with a small quantity of gamboge When applied in thick layers, the lacquer is opaque, and only becomes transparent in thin layers. By grinding the final coating with charcoal, the gold sprinkling underneath can be made more or less visible, according to the desire of the artist. Finally, after being carefully polished, the object receives a very thin coating of the same lacquer to produce glossiness. For common ware, tinfoil is used instead of gold-leaf, but owing to the yellow color of the Nashiji, the tinfoil presents a gold-like appearance. The method of lacquering always remains the same, but the number of coatings can be reduced. The priming



DECORATED BOX INTERIOR

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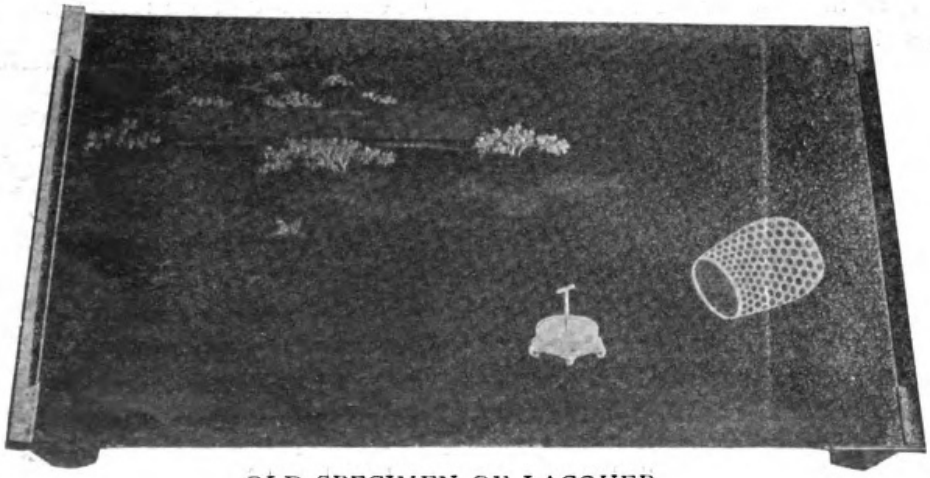
may be done with cheaper materials, and the lacquer may be of inferior quality.

The final process of decorating the objects is one which admits of an almost infinite variety of devices, and consists either of paintings, or incrustations of mother-of-pearl, metal, porcelain, or else of a peculiar preparation of the surface. The relief paintings are made with a mixture of red oxide of iron and lacquer upon which fine charcoal powder is used before the lacquer has hardened. This again is coated with lacquer and colcothar, the operation being repeated until the required relief work has been produced. The metallic powders namely, gold, silver, bronze, etc. are applied to the final coating while the lacquer is still in a viscous condition, so that the powders are soaked into the fresh lacquer, and a thick layer, chiefly composed of metal, is produced. After the lacquer has become hard, the painter removes the surplus powder, and either polishes the painting or simply rubs it over, according to the result he desires to obtain.

Lacquer painting is an art which admits of almost as many different methods of producing a certain effect as does that of oil painting. Although the painter in lacquer has only a limited number of bright colors at his command, he can make use of many dark brown and neutral tints, and also of various metallic powders, besides which he has it in his power to modify the surface as he pleases. The lacquer can be carved or incrustated with mother-of-pearl, ivory, metal;—be made dull or brilliant, smooth or grained, producing relief or flat pictures by mixing with the lacquer a paste made of bean-powder, or the whites of eggs. He can thicken it to such an extent as to give it a kind of plasticity so that impressions can be made that remain visible after hardening. This is done, for instance, with the Tsugara lacquer, which presents a marbled appearance with red, brown, and green veins. The first coating is done in black lacquer, which is mingled with the whites of eggs, and by tamping with a ball of cotton, or some similar operation, the surface is made to present a mass of irregular depressions and elevations, which remain after the hardening. The latter are partially ground down, and a second coating of a different color is applied and similarly treated. After having finished the coating with variously colored lacquers the surface is ground until all the successive layers appear again in veins of different colors.

The history of lacquer ware, according to some authorities has been divided into five periods, as follows: Jodaimono, Jidaimono, Higashiyama Jidaimono, Taiko Jidai or Keicho period, and Tokugawa.

Jodaimono, or ancient lacquer, includes the lacquers made from the earliest time to the end of the eighth century. The specimens of this period are very scarce. The



OLD SPECIMEN OF LACQUER

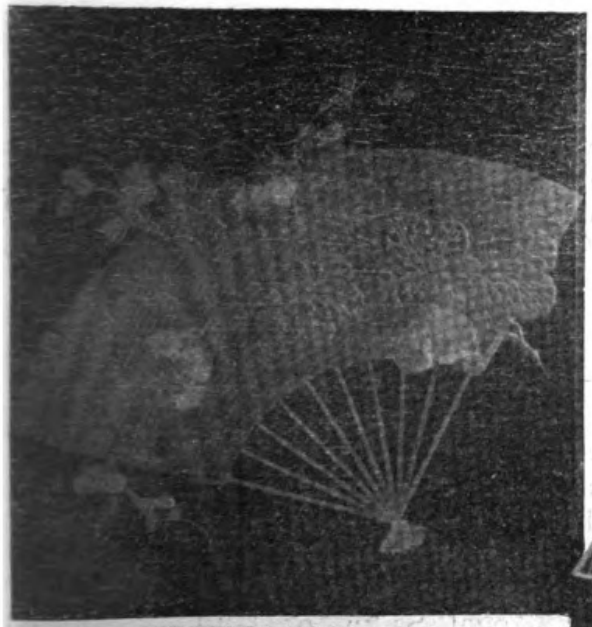
scabbard of a sword preserved in Shosoin at Nara is one of the rare specimens. Among the lacquer artists of the eighth century, Sadayasu and Norisuye were particularly distinguished. These two artists were honored with an audience at the Imperial palace on the occasion of the 50th birthday of the Emperor Goshirakawa, in 715 A.D.

Jidai-mono includes the period between

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the ninth century and the fourteenth century. During this period lacquer art made great progress, when the first Shogun Yoritomo was installed at Kamakura. Many celebrated artists moved into this city, and here a novel style of lacquer ware was produced, which has since then been known as the Kamakura-bori.

The lacquer known under the above name is that decorated with the designs incised or carved and lacquered first in black and finally in red. It is usually simple and vigorous in design, and is highly artistic in effect. There are several specimens of this period preserved in the temple of Hachiman in Kamakura, in the temple of Mishima in Idzu, and by a few private families.



WRITING BOX

Besides the new style just mentioned, other kinds of artistic lacquers were made and the famous lacquer artists were:—Sukemasa, Suyetsune, Sadamitsu, Sadayasu, Butsho, Suketoki, and Kunimitsu.

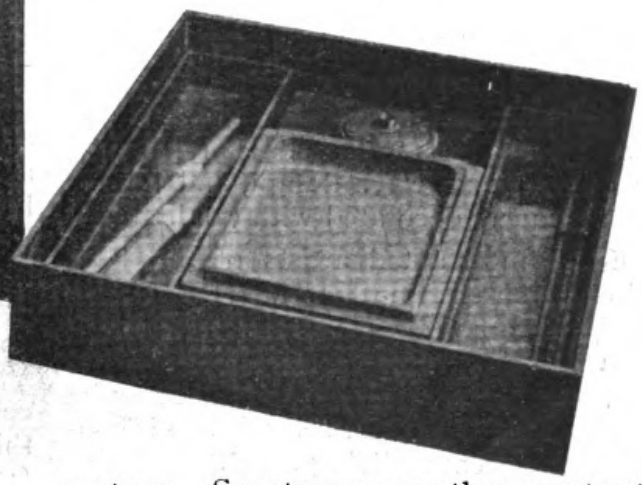
In the Higashiyama Jidai-mono period Yoshimasa, a Shogun of the Ashikaga family, who was the great tea amateur and art lover, gave great encouragement to our art industries and fine arts. Before this period, the decorations of lacquer ware were rather stiff and conventional, but Yoshimasa introduced artistic designs,

The most noted lacquer artist of this period was Igarashi, who was especially patronized by Yoshimasa.

The Taiko Jidai or Keicho period was very unfortunate in its artistic progress, as the country was in a state of anarchy, and the specimens of lacquer produced were generally inferior. But Igarashi Doho of Kyoto produced some fine works.

During the Tokugawa period, from 1600 to 1850, the finest specimens of lacquer ware were produced, and many strong artists created original styles. Honami Koyetsu of Kyoto, the famous sword expert, ceramist, and art connoisseur, introduced a new style in lacquer ware; and he was followed by Korin, whose works are bold, artistic and dignified.

Korin, one of the most original among our artists, created a new style in lacquer by introducing incrustations of lead and mother-of-pearl and a peculiar tone of gold. His works are remarkably artistic in design and they are strikingly bold in execution. Among his many pupils the most distinguished were Nagata Yuji of Kyoto, who lived in the early part of the 18th century. Soyetsu was another great artist who followed the famous Koyetsu style, and his productions are highly artistic.



Kagikawa, the first, a most skilful artist of his time, was honored with an appointment by the court of the Shogun as a lacquer-maker. His descendants were all good artists, and they were also patronized by the Shogun's court. Koma is another great name among the lacquer artists. Kiuhaku, one of the Koma family, was especially famous for his polished mirror black lacquers, which are unsurpassed by those of any other artist. This family was also honored with the Shogun's patronage.

Ritsuo or Haritsu was also a great

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ANCIENT LACQUER TABLE

lacquer artist, and his works are distinguished for their artistic qualities, besides ceramic and metal ornamentations are often introduced into his work. Hanzan, the most skilful pupil of Ritsuo, was one of the great artists of the time. Shunsho, of the Yamamoto family was one of the most artistic lacquer artists, and his polished lacquers are a dream of refinement and poetic sentiment. Shiomi Masazane was another noted artist, and his polished lacquers, with delicately painted designs, are much admired by Japanese connoisseurs for their delicate touches and faultless execution.

Seikai Kanhichi, a native of Yedo, was a celebrated lacquer artist of the latter part of the seventeenth century, and he was specially famous for his skill in painting the conventional wave design, and for his green lacquers decorated with gold.

Of the most noted artists of the later period were :—Komo Kansai, Hara Yoyusai, Nakayama Komin, Shibata Zeshin, Ikeda Taishin, Ogawa Shiomin, Kawanobe, Itcho Shibayama Soichi Kataoka Genjiko and Shirayama Shosai who is considered the greatest living artist.

The great artists, Yosei, Zonsei, and Zokoku, who were the most famous specialists in Tsuishu, Tsuikoku, and painted Chinese lacquers, must also be mentioned.

Among the principal varieties of lacquer is Raden, which is the name for those lacquers ornamented with inlay of shells of Omu and Yagui, or mother-of-pearl, gold and silver. This variety is sometimes known as Kanagai, on account of the gold and shell decoration. As to its exact origin, there is no recorded information; but it was used during the reign of Empress Koken (749-758 A. D.). These early pieces are still preserved in the treasure house of Todaiji at Nara.

Among the lacquer artists noted for this variety were Shigenao, Sadakiyo, Morisada, Sadanaka, and Suyetsugu, who flourished during the years, 1108-98 Later, (1616-23), an artist of Nagasaki, whose name was Ikushima Tohichi, became quite famous for his skill in this work; and one of his pupils, by the name of Chobei, began to use mother-of-pearl after the Chinese method taught him by a Chinese artist, and he has since then been known as Aogai Chobei, or "Mother-of-pearl Chobei." Since his time the lacquer decorated with mother-of-pearl, without other materials, came to be known by the name of Aogai Saiku, or Nuri. Besides the above-mentioned artists, Ihioye, Shirobei, Yahioye, and Hanzabro of Kioto were the celebrated lacquer artists most skilful in this branch during the Genroku period (1688-1703).

Hira Makiye, decorated lacquer, is the name given when the design is painted in gold lacquer on the surface.

Togidashi Makiye, decorated polished lacquer, has the design painted and then polished.

Makkinro is the old lacquer painted with fine gold-dust covered with black lacquer and then polished; it is the same now known as polished lacquer.

Taka Makiye, decorated lacquer in relief, is that which has the design painted in gold in relief. According to the best Japanese authorities, the gold lacquer

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with the design in relief is said to have been first made during the early part of the Ashi-







DECORATED COMBS

kaga Shogunate (1337-1373), although some antiquarians place its origin at an earlier date.

Nashiji is lacquer which has the appearance of pear-skin, made by sprinkling fine gold-dust or sometimes tin-dust. There are two other kinds of Nashiji, namely, Giobu Nashiji, made with larger grains of gold-foil, and called Giobu Nashiji from the name of the lacquer artist who first introduced this style; and Hirame Nashiji, covered with small square gold-foils carefully applied on the lacquer.

Hiomon, or flat decoration, is a lacquer which has for its decoration a design made of either gold or silver foil applied on the lacquer.

Midasco lacquer is one of the oldest varieties, and there are to be seen small flower bowls which were presented to the temple of Todaiji in Nara by Empress Koken in the eighth year of Tempio-Shoho (756 A. D). These bowls, made of wood and covered with linen cloth, are lacquered first and then painted with Midaso.



Jogahana lacquer, so called from the name of the town in the province of Yetchiu, is either black or red, and decorated with designs painted in colors or colored Midaso. This style, according to some authorities, is said to have been introduced by an artist of Yetchiu, who learned it from a Chinese artist in Nagasaki some time during the Bummei period (1469-86).

Heijin, flat dust, is the name given to lacquers which are decorated with gold-dust, showing a surface somewhat similar to the pear-skin.

Kamakura-bori is the name given to carved lacquer. The variety was first made in Kamakura, and is a carved lacquer ware which is first engraved with some design, such as peony flowers, hawthorn, diamond pattern, clouds etc., and lacquered with black and afterwards with red. The carved lacquer known as Yechizen-bori, made in Yechizen, and Odawara-bori, made in Odawara, are in the same style as Kamakura-bori, with some slight differences.

Chinkin-bori is either black or red lacquer decorated with designs incised and rubbed in with fine gold-dust. This variety is said to have been introduced from China, and has been mostly made in Nagasaki since the Kioho period (1716-1735).





TEA BOX

Nonomiya Totei, a doctor of Kyoto, was the most famous artist in making this lacquer and he used the tooth of a mouse having a sharp fine point in incising the design. His works are remarkably fine, and those having the designs of peony flowers, and a peacock standing on a rock, are specially noted for their excellence. He worked between 1750 and 1800.

Urushiye, or painted lacquer, is the special name by which all lacquers, decorated with designs painted in color are known. The most famous artists who made this variety are Seikai Kanhichi of Yedo, who worked during the Genroku period (1688-1703), and who was celebrated for his skill in painting the conventional wave design; and Shibata

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Zeshin of Tokyo, who introduced a new variety into this style.

Tsuishu is red lacquer with carved design, and is said to have been first made by Momniu of Kyoto during the reign of Gotsuchi-mikado Tenno (1465-1500). Tsuikoku is black lacquer with carved design, and it was also made for the first time by the same artist. Yosei, Zonsei and Zokoku are the most famous artists who excelled in making Tsuishu and Tsuikoku lacquers. There is another style of carved lacquer called Guri-bori, made with many layers of black and red put on alternately so that the edges of the carved design give an appearance of fine grains or layers.

Besides those already mentioned, there are the following lacquers; — Nambu, Yoshino, Negoro, Kuroye, Shunkei, Noshiro, Wakasa, Tsugaru, Nikko, Yoshino, Hino, Wajima, Yamanaka, Zogan, Suruga, Kuwana, etc.; but they are rarely to be seen in any artistic collection, and most of them are of ordinary quality, found in our Japanese tableware, such as soup-bowls, trays, etc.

To understand the really beautiful specimens of this art, it is necessary to educate the eye in order to examine the smallest detail and compare the common pieces with those of the best workmanship. One who has such an opportunity for study will grow more and more appreciative of an art which combines the most varied technical devices with artistic ingenuity.

It need scarcely be added that the ordinary lacquer does not present all the features of the fine specimens. For this reason, the different methods of lacquering and painting have been considerably modified in order to produce cheaper articles. Nevertheless, the nature of the material gives a beautiful appearance even to such inferior ware.

FLOWERS OF YOUTH

As for the folk,
I know their inmost hearts no more;
But of my seat of infancy
The flowers blooming as of yore
Remain as sweet and true to me,

(From the Japanese of Kiyohara Miyaba) H. SAITO.

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A SNOW-SCENE IN TOKYO

The dusky pines that stand like sentinels
Upon the bank beyond the palace moat
Turn pale beneath their growing weight of snow.
The frozen people gathered around in groups
Awaiting crowded trams to Shinjiku,
With motley oiled umbrellas opened wide,
Seem like a giant moonlit mushroom-field.
Within the weird white silence of the park
The palms clad in their winter garb of straw
Gaze pityingly upon the naked plum,
Whose blossoms which ere while appeared so white
Against their sombre background of bare trees,
Are put to shame beside the dazzling flakes
Of dizzy snow which ever come and come,
Blown here or there just as the wild gusts list,
Like unplaced souls sent forth from Heaven by God.
Some flakes fall tranquilly on guarded spots,
And some on mystic Fuji's sacred breast,
To wonder at the miracle of life.
And others fall upon the trampled road.
And every flake ere falling is the same.
Then who shall praise the pure untrodden snow
Or dare to blame what unsought traffic soiled ?

M. KIRBY.

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"BANZAI NIPPON!"

BY

HALLIE ERMINIE RIVES (MRS. POST WHEELER)



Hallie Erminie Rives is known to Japan as the wife of the Second Secretary of the American Embassy in Tokyo and recently Appointed First Secretary at St. Petersburg. In the United States she is counted among the most popular writers of modern fiction, and is the author of many stories, some of which have been put into dramatic form for the American stage. Her best-known novels are: *Smoking Flax* a tale of the lynching evil in the southern sections of the United States; *A Furnace of Earth*, a sex-problem story; *Hearts Courageous*, a romance of the American Revolution, one of whose main characters is Patrick Henry; *The Castaway* founded on the life of Lord Byron; and *Satan Sanderson*, a powerful tale of double identity which appeared in 1907. The latter half of this novel was written in Tokyo. Mrs. Wheeler's new novel, published in New York and London during the present month, is a diplomatic story whose scenes are laid entirely in Japan. Beyond being an absorbing tale in the authoress' best vein, it is said to be a serious attempt to picture the national Japanese spirit as it can adequately be done, perhaps, only from the inner view-point of official life. The title under which it is to be published has not as yet been announced, but *The Japan Magazine*, through the courtesy of her American publishers, is enabled to give here one chapter, in which Mrs. Wheeler's characteristic style and vividness are employed in the description of an Imperial Review on Aoyama Parade-Ground.

GRADUALLY, as they proceeded, the throng became denser. Policemen in neat white-duck and wearing long cavalry swords, lined the road. They had smart, military-looking caps and white cotton gloves, and stood, as had the officer before the file of convicts in Shimbashi station, moveless and imperturbable. The crowds were massed now in close, locked lines on either side. In one place a school-master stood guard over a file of small boys in holiday kimono; a little paper Japanese flag was clutched in each chubby hand.

In all the ranks there was no jostling, or fighting for position, no loud-voiced jest or expostulation; a spell was in the air; the Imperial Presence who was to pass that way had cast His Beneficent Shadow before.

Through a double row of saluting police they whirled into an immense brown field, as level as a floor, stretching before them seemingly empty, a dull, yellow-brown waste horizoned by feathery tree-tops. The carriage turned to the right, skirting a surging sea of brown faces held in check by a stretched rope; these gave place to a mass of officers standing in dress uniform, with plumed caps and breasts ablaze with decorations; in another moment they descended before a canvas marquee where brilliant regimental uniforms from a dozen countries shifted and mingled with diplomatic costumes heavy with gold-braid, and with women's gay frocks and picture hats.

The air was full of exhilaration; people were laughing and chatting. The British Ambassador displayed the plaid of a Colonel of Highlanders; he had fought in the Soudan. The Chinese Minister was in his own mandarin costume; from his round jade-buttoned hat swept the coveted peacock-feather and on his breast were the stars of the "Rising-Sun" and the "Double Dragon." The American Ambassador alone, of all the foreign representatives,

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wore the plain frock-coat and silk hat of the civilian. From group to group strolled officials of the Japanese Foreign Office and Cabinet officers, their ceremonial coats crossed by white or crimson cordons, And through it all Barbara moved responsive to all this lightness and color, bowing here and there to introductions that left her only the more conscious of the one tall figure that had met them and now walked at her side.

Daunt could not have told that the flowers in her hat were brown orchids: he only knew that they matched the color of her eyes. Last night the moonlight had lent her something of the fragile and ethereal, like itself. Now the sun-light painted in clear, warm colors of cream and cardinal. It glinted from the perfect curve of her forehead, and tangled in the wide wave of her bronze hair, making it gleam like hot copper spun into silk-fine strands. His finger-tips tingled to touch it.

He started as—"A penny for your thoughts," she said with sudden mischief.

"Have you so much about you?" he countered.

"That's a subterfuge."

"You wouldn't be flattered to hear them, I'm afraid."

"The reflection is a sad blow to my self-esteem!"

"Well," he said daringly, "I was thinking how I would like to pick you up in my arms before all these people and run right out in the centre of that field—"

She flushed to the tips of her ears. "And then—"

"Just run, and run, and run away."

"What a heroic exploit! she said with subtle mockery, but the flush deepened.

"You know to what lengths I can go in my longing to be a hero!" he muttered.

"Running off with girls under your arm seems to have become a mania. But isn't your idea rather prosaic in this age of flying machines? To swoop down on one in an aeroplane would be so much more thrilling! This is the field where you practice, too, isn't it? Is that building away over there where you keep your Glider?"

"Yes. At first I made the models in a Japanese house of mine near here. I keep it, still, from sentiment."

"How fine to meet a man who admits to having sentiment! I'm tremendously interested in Japanese houses. You must show it to me."

"I will. And when will you let me take you for a 'fly'"

"I'm relieved," she said, "to find you willing to ask permission."

Her eyes sparkled into his and both laughed. Patricia was chatting animatedly with Count Voynich, the young diplomatist whom she had pointed out in the train, and whose monocle now looked absurdly contemplative and serene under a menacing helmet. The confusion of many colors, the pomp and panoply under the day's golden azure, was singing in Barbara's veins. She moved suddenly toward the front. "Come," she said, "I want you to tell me things!"

"I'm going to," he answered grimly. "I've known I should, ever since—"

"Look!" she cried. Several coaches had bowled up; behind each stood footmen in gold-lace and cocked-hats, knee-breeches and white silk stockings. Daunt named the occupants as they descended: the Premier, one of the "Elder Statesmen," the Minister of the Household.

"Who are the people there at the side, under the awning?"

"Tourists. Each Embassy and Legation is allowed a certain number of invitations."

"Why, yes," said Barbara. "I see some of my ship-mates." She smiled and nodded across as faces turned toward her. There was the gaunt, sallow woman who had distributed Christian Science tracts (till sea-sickness claimed her for its own) and little Miss Tippetts (the printed steamer-list, with unconscious wit, had made it "Tidbits") who had flitted about the companion-ways like a shawled wraith, radiant now in a white lingerie gown and a hat covered with red hollyhocks. And there, too, was the familiar painted-muslin and the expansive, white waistcoat of the train.

A hundred yards to the right was spread a wide silk canopy of royal purple, caught back with crimson tassels. "What is that?" she asked, pointing.

"That is for the Emperor and his suite. The big sixteen petalled chrysanthemum on its front is the Imperial Crest; no one

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else is allowed to use or carry it. The men on horseback are Princes of the Blood. Almost all the great generals of the late war are in that group behind them. The man smoking a cigarette is the Japanese Minister of War."

"But when do the troops come?" Barbara inquired. "I see only one little company out there in the centre.

"That is a band," he said. "Look further. Can you make out something like a wide, brown ribbon stretching all around the field?"

She looked. The far away, moveless, dun-colored stripe merged with the sere plain, but now, here and there, she saw minute needle points of sun-light twinkle across it. She made an exclamation. For the tiny flashes were sun-gleams from the bayonets of masses of men, clad in neutral-tinted khaki, silent, motionless as a brown wall, a living river frozen to utter immobility by a word of command that had been spoken two long hours before.

A mounted aide galloped wildly past toward the purple canopy. As he flashed by, a thin bugle note rang out and a band far back by the gate at which they had entered began playing a minor melody. Strange, slow, infinitely solemn and sad, the strain rolled around the hushed field—the Kimi-ga-yo, the "Hymn of the Sovereign," adapted by a German melodist a score of years ago, which in Japan is played only in the Imperial Presence or that of its outward and visible tokens. The counterpoint, with its muttering roll of snare-drums on the long chords, and sudden, sharp clashes of cymbals, gave the majestic air an effect weird and unforgettable. The strain sank to silence, but with the last note a second nearer band caught it up and repeated it; then, nearer still, another and another.

Barbara, leaning, saw a great state-coach of green and gold coming down the field. It was drawn by four of the most beautful bay horses she had ever seen. Coachmen, postillions and footmen wore red coats heavily frogged with gold, white cloth breeches and black enamel top-boots. As it came briskly along that animate wall of spectators, the vast concourse, save for the welling or ebbing minor of the bands, was silent, hushed as in a cathedral. But as it passed, the packed sea of brown faces—the mass of kimono next the gate and the ranks of splendid uniforms—bent forward as one man, in a great sighing rustle, like a field of tall grass when a sudden wind passes over it.

The plumed hats of the diplomatists came off; they bowed low. The ladies courtesied, and Barbara, as her gaze lifted, caught an instant's glimpse, through the coach's glass sides, of that kingly figure, heaven-descended and sacred, mysterious alike to his own subjects as to the outside world, through whom flows to the soul of modern Japan the manifest divinity and living guidance of cohorts of dead Emperors stretching backward into the Night of Time!

* * *

The band stationed in the centre of the immense field had begun to play—something with a martial swing; and now the far brown strip that had blent with brown earth, began to shift and tremble like the quiver of air above heated metal. Its motes detached themselves, clustered anew; and the long, wide ribbon, like a huge serpent waked from rigid sleep in the sunshine, swept into view; regiments of men, armed and blanketted, by file and platoon. They moved with high, jerky "goose-step" and loosely swinging arm, line upon line, till the ground shook with the tread.

Before each regiment were borne strange flags, blackened and tattered by blood and shell. Some were mere flapping fringes. But they were more precious than human lives. One had been found on a Manchurian battle-field, wrapped about the body of a dead Japanese, beneath the clothing. Wounded, he had so concealed it, then killed himself, lest, captured alive, the standard he bore might fall into the hands of the enemy. As each new rank came opposite the coach before the purple canopy, an officer's sword flashed out in salute, and a "banzai!" tore across the martial music like the ragged yell of a fanatical Dervish.

Daunt, watching Barbara, saw the light leaping in her brown eyes, the excitement coming and going in her face. Again and again he fixed his gaze before him as infantry, cavalry and artillery marched
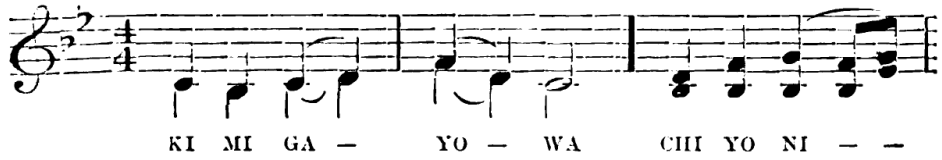
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and pounded and rumbled past. In vain. Like a wilful drunkard, it returned to intoxicate itself with the sight of her eager beauty, that made the scene for him only a splendid blur, an extraneous impression of masses of swaying bodies moving like marionettes, of glistening bayonets, horses, clattering ammunition-wagons, and fluttering pennants.

In Barbara, however, every nerve was thrilling to the sight. For the moment she had forgotten even the man beside her. As she watched the audacious outpouring of drilled power, tempered and restrained, yet so terribly alive in its coiled virility, she was feeling a keen pang of sympathy that was almost pain. In this burning panorama she divined no shrinking, devious thing sinking with the fatigue of ages, aping the superficialities of a remote race; not merely a tidal wave of intense vitality, mobile and mercurial, hastening onward toward an inaudible unknown: but a splendid re-birth, a dazzling reincarnation of old spirit in new form, a symbol concrete and vital, like the blaze of a beacon flaming a racial reveille.

She turned toward Daunt, her hand outstretched, her fingers on his arm, her lips opened.

But she did not speak. Afterward she did not know what she had intended to say.



FAMOUS JAPANESE SAYINGS

On the Foolishness of Haste.

Traveller, if you had not started in such a hurry, you would not have become wet through by the rain on the moor, as the shower will soon pass over.

Ota Dokwan, Founder of Yedo.

On Proving One's Mettle.

Let sorrows be heaped upon me that I may test the fullness of my powers.

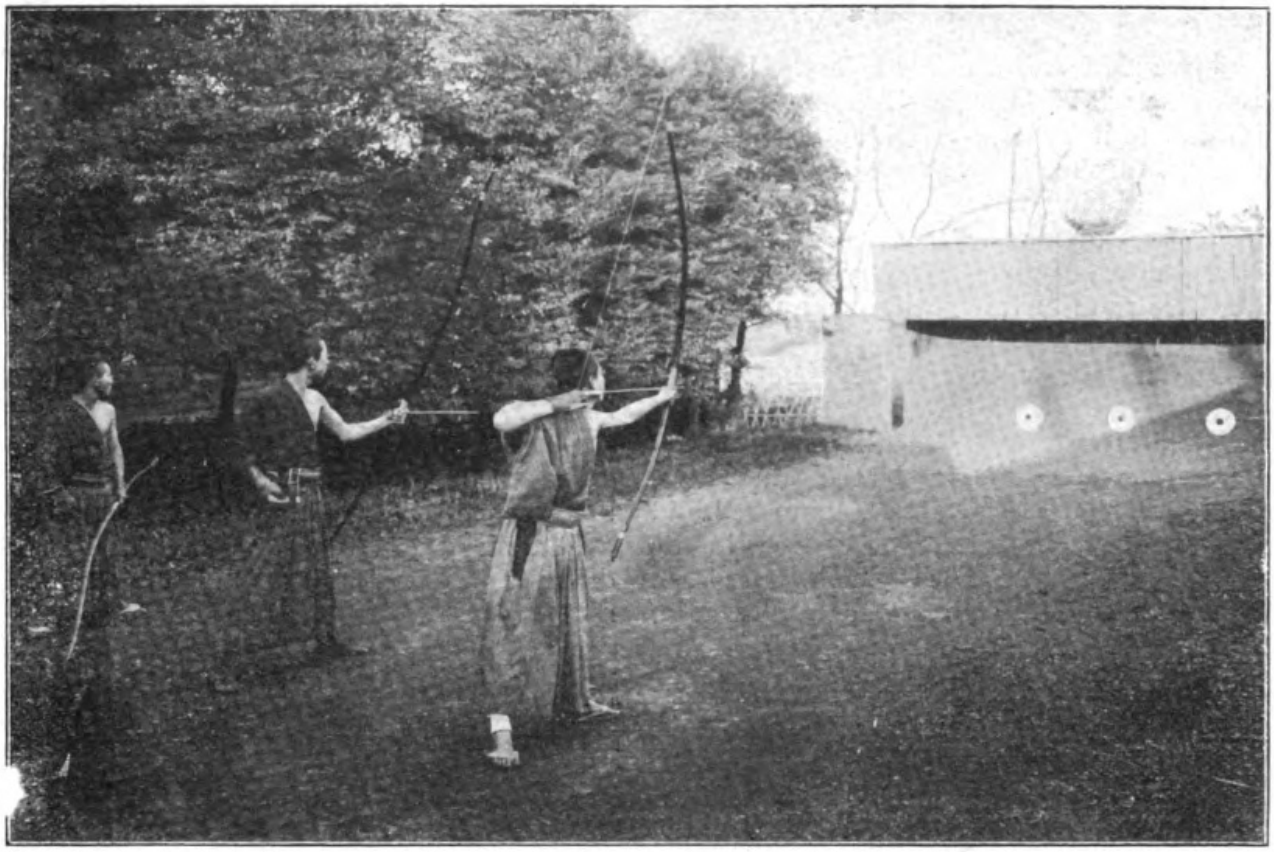
Kumazawa Banzan, Tokugawa Statesman.

On Over Estimated Reputation.

When within sight of Mount Fuji for the first time, it is not so high as expectation led one to believe.

Anon.

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STUDENTS PRACTICING ARCHERY

STUDENT LIFE IN TOKYO

BY

AUSTIN W. MEDLEY

TOKYO is a city of students. One cannot walk a hundred yards down any street without meeting one. He may be told by his cap, if not by his uniform. The Japanese have a veritable passion for uniforms and they are compulsory in all government schools, and many private ones. The uniform consists in all cases of trousers and tight fitting coat buttoned up to the neck with smart brass buttons. On the head is worn a leather peaked cap of German extraction, bearing the badge of the school, which forms an easy method of identifying the student. Thus the students of the Peers' School wear a cherry flower in brass, Foreign Language School boys the letter "L" entwined round a Mercury's wand, and so on. The Imperial University forms a striking exception to this rule of uniforms. Some years ago they were compulsory, but in a fit of generosity the authorities gave the students the option of wearing Japanese clothes if they wished. Almost as one man the men reverted to their comfortable native dress, whilst still retaining the University cap, which has a square top like the mortar board of the English Universities, but must be classed as a cap as it has a peak and a badge.

The number of students in Tokyo is difficult to estimate, but there must be at least 50,000, assembled from all parts of the Empire, and studying a multitude of subjects. Beside the Imperial University, Tokyo contains two large private Universities with about 12,000 students between them, Technical schools, Commercial schools, a Fishery school, a Higher Normal school, a Woman's University, many theological schools, both Buddhist and Christian, language schools, an immense High school, an Art school, an Academy of Music, and many others.

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The language schools are particularly interesting, one large institution under private management, where English alone is taught, having 8,000 students. The government language school is a peculiarly attractive one. It is a veritable babel of languages, for in it are taught English, French, German, Russian, Spanish, Italian, Chinese, Korean, Tamil, Hindustani, Malay, and Mongolian, and for each tongue a foreign teacher is engaged. In the professors' common room can be found a mixture of nationalities such as would seem to foreshadow the federation of the world. It is at any rate a Parliament of nations.

Bearded Slavs, dapper Frenchmen, stolid Germans, voluble and gesticulating Italians—a constant source of wonder to the Japanese—dignified Spaniards, correct Englishmen, big Chinese with their peculiar Chinese pride, vacant looking Koreans, a Mongolian Lama priest, revolutionary Hindus, a Malay Mahometan full of proselytising fervour, and finally innumerable Japanese all rub shoulders together and get on somehow.



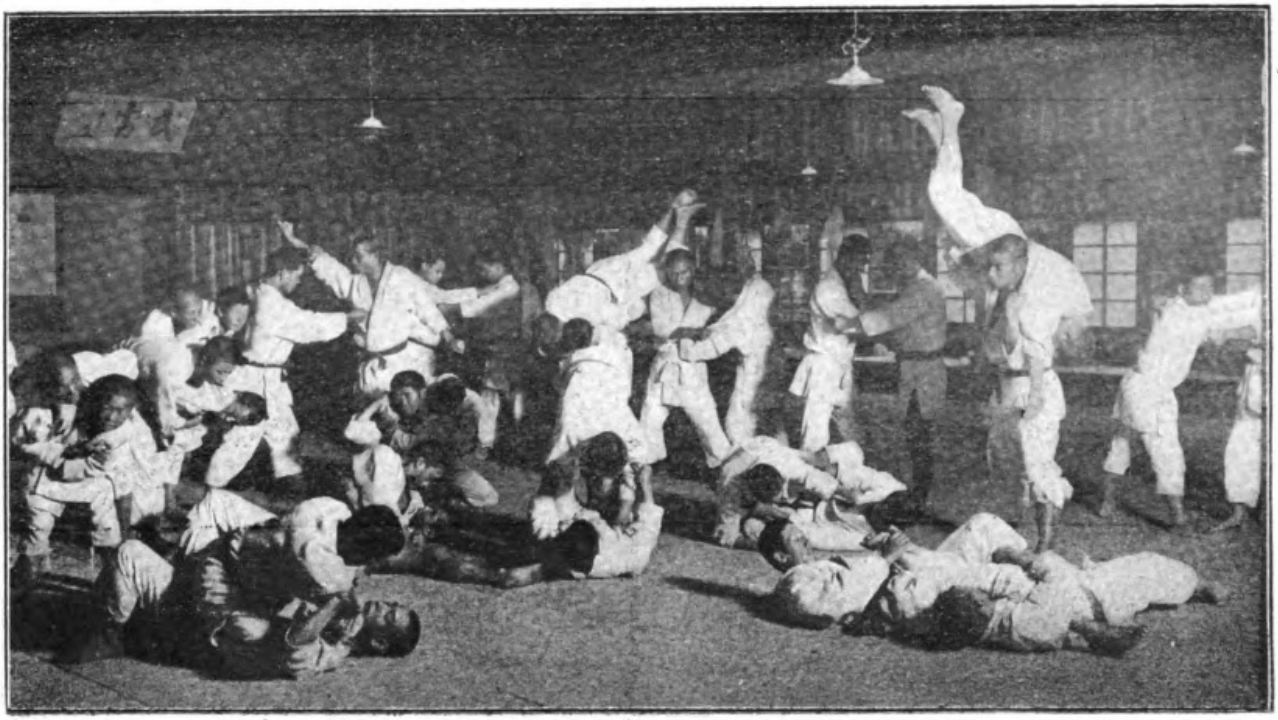
STUDENT TAKING A MEAL

The course at this school is a three year one, and the number of applicants is always far in excess of the vacant places. In addition to the language they select the students have to take courses in pedagogy, international law, and the Chinese classics.

The vast majority of the students are poor, for the love of and desire for education has permeated all Japan. During the course of a tour last summer we reached a small country town and put up at the best inn the place afforded, small but clean. After dinner the landlord sidled in for a chat, and in the course of conversation informed us that his son and daughter were being educated in England, the son at Birmingham University, and the girl at a school in the London suburb of Hampstead. Neither is such a case as this peculiar. Parents spend the savings of years educating their children, and run freely into debt on that account, or even sell some cherished family heirloom, a sword, a crystal ball or some such article. How then do these students, mostly country boys, live, and to what expense are they put?

When a boy comes up to Tokyo to study at some school, his first task is to look for a boarding house, of which of course there are many hundreds. If he happens to come from a public spirited and go-ahead province he will probably find a house run by a provincial society supported by the well-to-do of his province, and to which only students from that province are admitted. There are many such societies of which the Idzumo Education Society is one. This is maintained by the ancient and historical province of Idzumo in the South West of Japan, one of the original homes of the Japanese people, and where one of the most sacred shrines of the Empire is situated. The boarding house which was

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STUDENTS PLAYING JU-JUTSU

built by this Society has accommodation for thirty-five students, each of whom pays a board and lodging charge of yen 7.50 per month. In return for this fee he is either allotted a single room, or can share a double room with a friend. The rooms can scarcely be called palatial as a single room is only 6 feet by 9 feet and a double room twice that size. In this tiny cabin the student works and sleeps, providing his own bedding.

These rooms present a considerable contrast to those of a university undergraduate in America or England. Instead of the arm chairs in which your "Varsity man" likes to loll his lazy length, there are one or two cushions on the floor which is covered with a thick and



FENCING A FAVORITE EXERCISE

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soft matting. Boots or clogs are of course slipped off in the porch and left in the wooden boxes provided for the purpose, and shown on the right hand side of the picture.

The Japanese student's desk is a low table about 8 inches high, before which he sits on the floor. His paraphernalia consists of a number of writing brushes, an ink stone to make his ink on, and probably a small bottle of foreign ink. This bottle is one of the hall marks of a student, as no school provides ink of that sort, and the student carries his bottle with him suspended from his finger by a piece of string. Other furniture in the room will be a book case, and a hibachi or brazier to hold charcoal. The number of cigarette butts thrust into the sand in the brazier will testify to the occupant's love of tobacco. When the student is having a meal, the brazier will be used to keep his tea hot, for tea is taken with every meal, and usually the crowning bowl of rice is a swimming mixture of rice and tea.

In winter the rooms are very cold, as the paper sliding window, shown so invitingly open in the picture, is not much protection against the bitter wind which desolates Tokyo on the winter, and the handful of glowing charcoal in the brazier does not offer any very solid comfort.

At the Idzumo dormitory there is a dining-room, and also an assembly hall, and meals are taken in common. If a foreigner were present at such a meal he would probably wonder why it was so silent, and would miss the cheerful clatter of knives and forks. Thirty-five men eating with chop-sticks do not make as much noise as one lusty baby pounding his plate with his spoon. This dining hall, system is not usual. In most of the boarding houses, the men have their meals served to them separately in their rooms, as is always done in Japanese hotels, where the coffee-room is unknown.

There is a resident superintendent in the house, and once a week a representative from the parent society pays a visit. The serving staff is limited to two maids and a boy, the latter a school boy who works in return for his keep! The position of the maids is desperately hard; they have to be up early, go to bed late, and be on the run all day, for which they receive the princely salary of 2 yen a month each, that is $12 gold a year.

The monthly incomings of this dormitory are yen 280 ($140) which includes yen 10 subsidy from the Idzumo Society. This sum is spent in the following way:—

Rice 100; Soy 7; Meat 30; Fuel 10; Taxes and Insurance 10; Rent 20; Fish 30; Vegetables 25; Wages 8; Miscellaneous 40; total—280 yen.

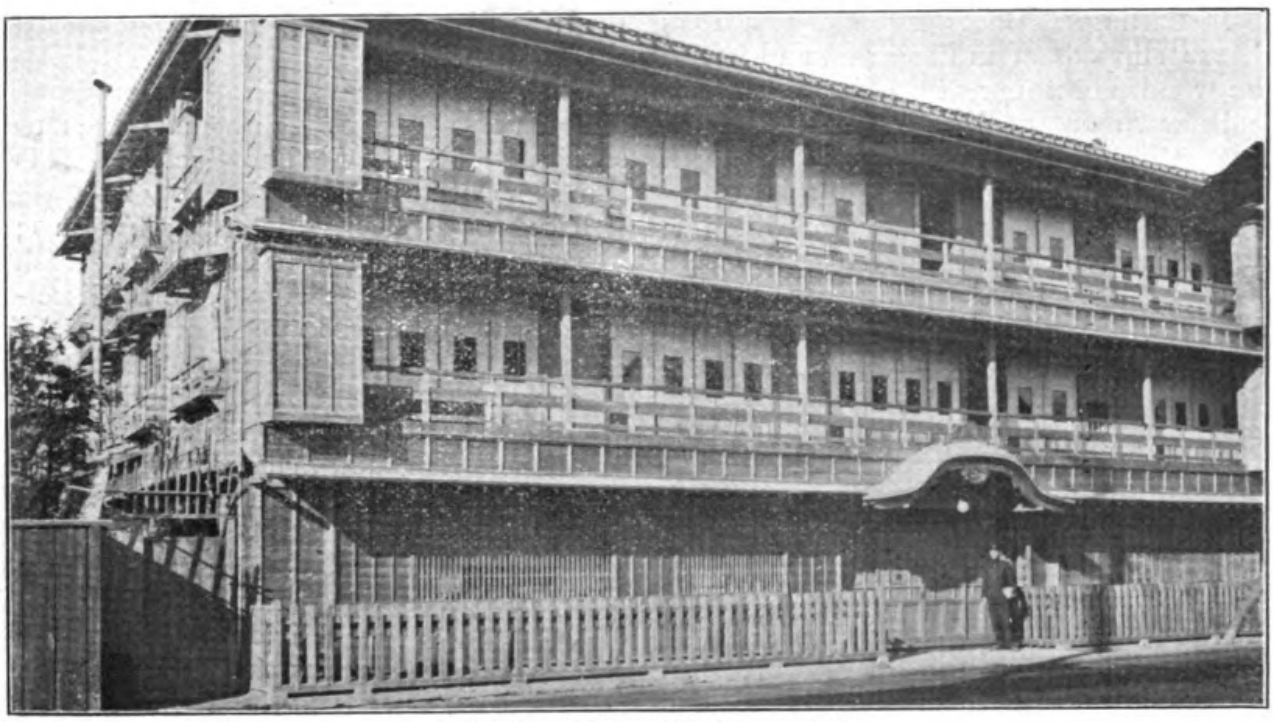
From the above budget it is clear that rice is the staple food, and experience is fast showing that hard brain work cannot be done on rice, and that men who live on that article of food require a large amount of hard manual labour to keep the muscles constantly in motion. It does not fit those who have perforce to lead a sedentary life.

To return to our individual student, the sum of yen 7.50 seems absurdly small, as indeed it is, but he must provide himself with certain extras, as charcoal to heat his room in the winter, a daily hot bath and so on. His next big expense is school fees, which amount to yen 25 a year, say yen 2 a month; he must also provide himself with books and stationery. Adding everything together it will be found that his absolutely necessary expenses will amount to 11 or 12 yen a month, and if he can rely on 15 yen he will be quite comfortable. So much for our student's exchequer.

His daily life is one of almost continuous work. All schools begin at 8 o'clock in the morning, summer and winter, and the Peers' school which is under the command of the martinet General Nogi, the Cincinnatus and Cato of Japan, has to turn in at 7 o'clock. Work goes on until 12 o'clock with four intervals of seven minutes each. An hour is taken for the midday meal, generally brought by the men in small tin boxes and then the wheels begin to turn again.

At the language school every one has to attend thirty hours a week, of which twenty-two are spent on the principal language, if it be English, French or German; but if it be any one of the other tongues, four hours are lopped off this time, and spent in English study. Now thirty hours a week is a very long time to spend in the class room, and does not leave much leisure for outside study or individual reading. This may not perhaps matter in

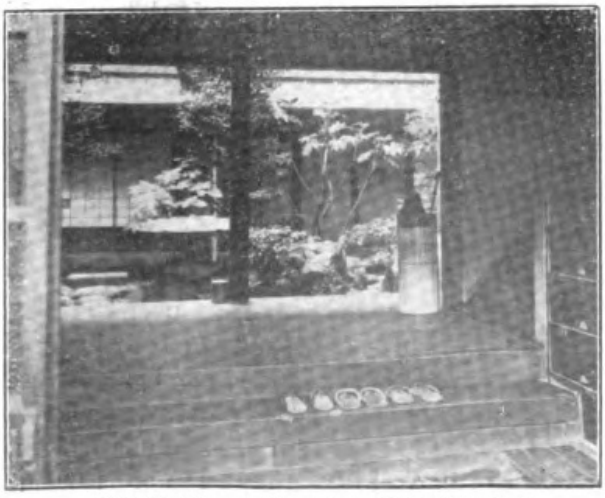
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STUDENT BOARDING HOUSE

such schools as that described, where the curriculum does not include any very abstruse subjects, but when this system is carried to the university, it can and does do a great deal of harm. Thirty hours of lectures every week! Imagine it! Thirty hours a week listening to the opinions of three or four professors, without the possibility of correcting or balancing them by outside reading.

However conscientious a professor may be in trying to present an unprejudiced view of a subject, he cannot help giving considerable weight to his own personal opinion when he comes to sum up, and that personal opinion the student carries away as final. In addition to his long lecture hours the university graduate is further handicapped by the fact that before entering he has to acquire two languages, English and German, as part of his instruction will be given him in those tongues by foreign professors. These lectures practically degenerate into dictation lessons, and the late Lafcadio Hearn's lectures were delivered somewhat in this style :—" I wandered lonely as a cloud "—inverted commas—by William Wordsworth—capitals, full stop, fresh line " and so on, the lecture being on the whole a beautiful essay which the student might take home and study if he had time. One result of the compulsory languages is that the men enter the University very late, in fact just at the age when Americans and and Englishmen are learning to begin life and put their acquired knowledge into practice. To our mind the worst result of the Japanese lecture system is that originality is killed, and the men degenerate into mere note-takers, sponges to absorb facts which they may or may not digest. Such an experience as that to be related is not uncommon.



GARDEN OF BOARDING HOUSE

A foreign professor lecturing in the university devoted a whole course to the elucidation and discussion of a single point hoping thereby to teach his students how to think and work for

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themselves, and how to deal with any such subject in future. Were his students pleased? Did they understand? Not a bit of it! Why is the professor spending all our valuable time on this one point? Why does not he give us facts and statements that we can take down verbatim, and commit to memory? The consequence was the professor gave up his good intentions, and became once more a fact mill. Satisfaction reigned again over his class. This question is a very serious one in the Imperial University, but the two large private Universities of Waseda and Keiogijiku recognize the evil of the system, and have greatly reduced the number of lecture hours.

In class the men are eager and attentive, and there is a delightful courtesy prevailing between teacher and students, which makes it a pleasure to teach them. Of all countries in the world Japan is the one where politeness meets with an instant response. Politeness and a sense of humour will carry a man far in the Empire of the rising sun; nearly all the students have a keen sense of the comical, and a professor who is consistently dreary will find his classes diminishing in numbers.

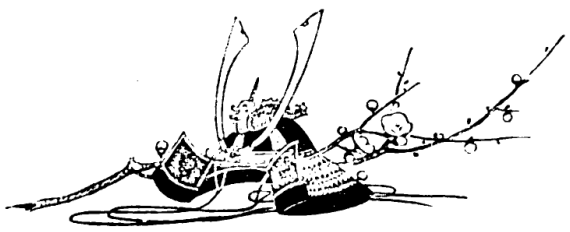
No account of student life would be complete that did not refer to their amusements. Young Japan is base-ball mad, and every vacant lot is occupied by six or eight youngsters with an old stick and generally a rubber ball, who shout "pray," "boru," "outu" with complete indifference to accent, but perfect knowledge of the meaning. The bigger schools turn out base-ball nines that compare very favourably with the smaller college teams in the United States, and during the recent visit of a professional ball team from America the visitors did not always find the Japanese pitching easy to deal with. The low stature of the Japanese will always prevent them being strong batters, but in the field they are like lightning. They have also acquired the pleasing habit of "rooting."

Baseball by no means exhausts their energies, and one might add to the list tennis, boating, and jujitsu. At tennis they are very quick and clever, playing indifferently with either hand, but the high duty on foreign made tennis balls reduces them to the necessity of using soft ones, so that the game is not so fast as might be expected. At the Tokyo Lawn Tennis Club, which has a mixed foreign and Japanese membership, and of course uses foreign balls, the Japanese are amongst the best players.

In rowing they use very heavy boats without outriggers, and have adopted the bad habit of keeping their eyes fixed on the blade of the oar, but nevertheless they "dig out" with commendable zeal.

A final word must be said about their social meetings where they either regale themselves with a passionate drama presented by their fellows, in which one man represents a girl in the most extraordinary life-like manner, painted like a piece of porcelain, or sit around the room and wail in chorus through long heroic songs. We use the word "wail" advisedly, for Japanese singing does not appeal to a foreign ear. Even if the foreigner gets accustomed to the wailing he never can get used to the curious note—half cough, half bark—which is interspersed.

During these occasions the men will smoke innumerable cigarettes, drink tea, and eat little cakes, mostly made of bean paste and very toothsome.



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MEN I SHALL NEVER FORGET

(FROM THE JAPANESE OF MUSASHI-NO)

TRANSLATED BY

ARTHUR LLOYD

Chapter I.

IF you cross the river Tamagawa at Futago and then follow the road a little further, you will come to the village of Mizonokuchi. Halfway through the village, you will find a small inn called the Kameya, and if you will imagine that you are there one evening about the beginning of March, some years ago, you will have the scene in which my story is laid.

The day had been overcast, and the village, with a strong north-wind blowing, the best of times which is at a forlorn-looking place, seemed particularly melancholy and cold. Snow had fallen the day before, and was still lying on the ground, while, along the eaves, on the south side of the irregular straw-thatched cottages, drops of melted snow were dancing along in the wind, until at last they fell with a splash to the earth. So strong was the wind that, even in the puddles in the dirty roads, miniature waves might be seen raising their angry little heads. It had been an uncomfortable day, so uncomfortable that the villagers could scarcely wait for the sun to set before they put up their shutters to banish it from their thoughts, and it was still comparatively early when the whole street throughout its drawn-out melancholy length, was wrapped in a cloak of silent darkness, the only light to be seen being that which came through the paper shoji of the Kameya, the inn refraining from putting up its shutters solely because it was an inn, and not because it expected the arrival of any more guests. Indeed, the interior of the hostelry itself was as silent as the street outside, there being nothing to break the silence except the familiar sound of the thick-necked pipe-stems knocking against the rims of the hibachi.



THE VILLAGE WAS PARTICULARLY MELANCHOLY AND COLD

Suddenly the paper shoji at the front-door slid quietly open, and a man entered the house. The landlord, who had been sitting over the hibachi, in a brown and drowsy study, gave a start of surprise. The stranger took two or three long strides across the wide doma of beaten earth, and came to a stand just exactly in front of where the landlord sat. He was a man just under thirty, he might have been twenty-seven or twenty-eight, in European clothing, with Japanese kyahan gaiters, and straw sandals. On his head was a cloth hunter's cap, in his right hand

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an umbrella, tucked under his left arm a travelling bag containing his modest outfit.

"May I trouble you for a night's lodging?"

The landlord looked the stranger up and down, but said nothing. The sound of clapping hands came from within the house.

"Number Six is clapping," shouted the landlord to some unseen person, and then turning to the stranger, with his elbow still resting on the hibachi.

Where do you come from?"

I?" answered the stranger, with a shrug of his shoulders, and a momentary frown, which immediately gave way to a smile, that played pleasantly about the corners of his mouth,—"I come from Tokyo."

"And where are you going?"

"To Hachioji." And therewith the stranger sat down and began to untie the strings of his leggings.

"You will allow me tell you," said the landlord, "that you are taking a somewhat round-about way to get from Tokyo to Hachioji."

He fixed his eyes suspiciously on the stranger, and his lips twitched as though he were about say something more. The stranger noticed it at once, and hastened to explain:

"It is as you say. But, you see, though I come from Tokyo, I have not come from Tokyo to-day. I have come by way of Kawasaki, which I only left somewhat late this afternoon, and that is how I come to be here at this hour. Please let me have some warm water for my feet."

"Warm water here for the gentleman at once," shouted the landlord in the direction of the kitchen. And then, turning to the stranger, he added in a kindlier tone, "I an afraid you have had a very cold journey to-day. You will find it still colder when you get to Hachioji."

The words were hospitable enough, but there was no geniality in the landlord's manner. He was a man of about sixty, very stout, and enfolded in a thick wadded hanten coat which made him look stouter than ever, and out of which his bullet head rose without any sign of neck, and with slanting eyes glinting humorously from his jovial face. In spite of the face, however, and in spite of the eyes, it was easy enough to detect in his countenance the traces of latent sternness. This was not enough, however, to disconcert the traveller, for it gave him the impression that he was dealing with an honest man.



THE DROWSY INN-KEEPER

As soon as the stranger had finished washing his feet, and before he had done wiping them, the landlord shouted,

"Show the gentleman to Number Seven." Beyond that, he took no further notice of him neither by bow nor courtesy; only as the visitor walked away, he looked after him with a curious smile. Almost immediately, a black cat came out from the kitchen, climbed stealthily on to the landlord's knee, and curled itself down to sleep. The landlord seemed to be hardly aware of its existence; his eyes were closed,—in meditation, or possibly in drowsiness. Presently, his hand sought the tobacco box, and his fat fingers began mechanically rolling up little balls of the fragrant weed for his his brass pipe-bowl.

"When Number Six has finished his bath, show Number Seven to the bath-room."

The cat jumped off his knee in a panic.

"Idiot"! he exclaimed impatiently. "I was not talking to you."

But the cat incontinently, and in great

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confusion sought refuge in the kitchen. The clock hanging on the house-beam struck eight.

"Mother! Isn't Yoshizo getting sleepy? Make haste with the warming pan (anko), and get him to bed. Poor little fellow!"

The sleepiness was in the landlord's own voice.

"Yoshizo is here." answered a voice from the kitchen, which sounded like the landlady's. "He is reading his book."

"Is he now?" cried the landlord in reply. "Yoshizo, you get off to bed now like a good boy. If you want to read, you can get up early in the morning. Now, mother, the warming pan!"

"Yes, yes, in a minute."

Mistress and maid in the kitchen looked at each other and laughed. A loud yawn came from the front of the house.

"The old man is sleepy himself," muttered a short little woman, prematurely old at fifty-five or fifty-six, as she put the charcoal gleed into the smoke-grimed anko.

A gust of wind, stronger than usual, made the paper shoji in the front of the house strain and rattle, and the rain beat noisily against them.

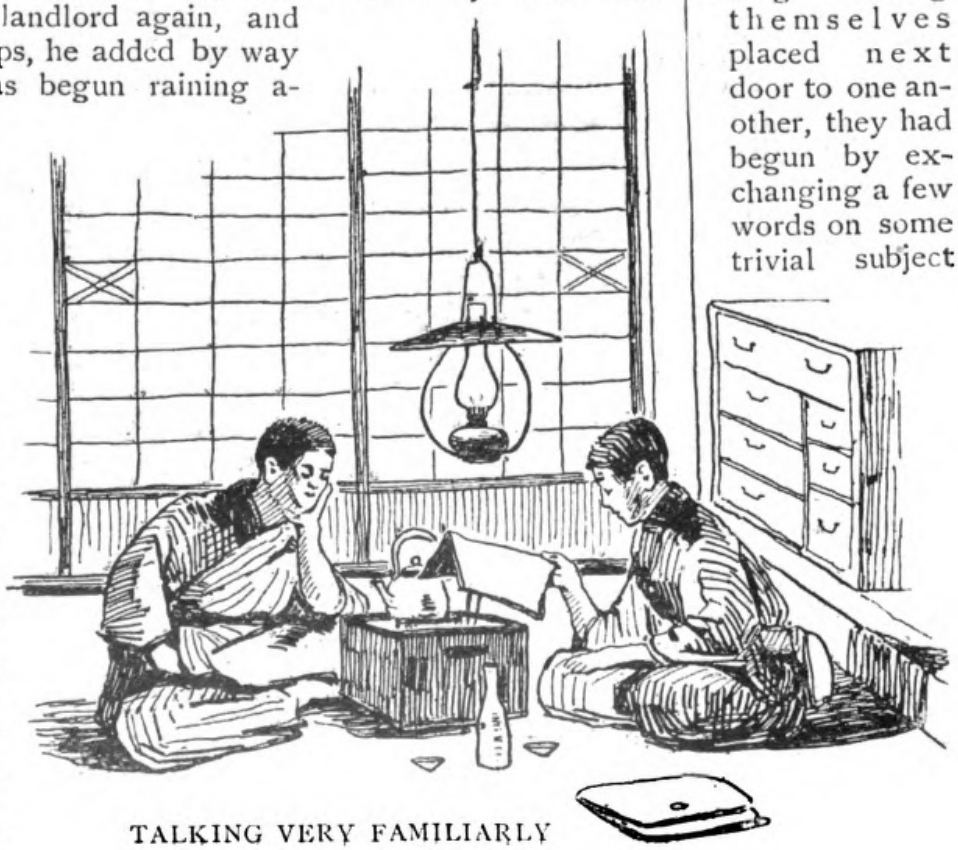
"Put up the shutters, someone, will you?" shouted the landlord again, and then, smacking his lips, he added by way of soliloquy, "it has begun raining again . . ." All that night of early spring, the cold sleet fell into the sush of the streets, and the rough wind, sweeping the wide plains of Musashi, made still more miserable the blackness that brooded over the lonely street of Mizonokuchi.

It was past midnight, but the lamp was still burning brightly in Number Seven. Everyone else in the Kameya Inn was abed and snoring, in Number Seven alone there was talking still going on,—two men sitting tête à tête under the hanging lamp in the centre of the room. The weather without was as bad as it could be, and the amado kept up a constant chorus of rattles and groans.

"It does not look as though you would be able to get on to-morrow," said one of the two men, looking straight at his companion. He was Number Six.

"It does not much matter," was the reply. "I have nothing special before me, so I shall not much mind it, if I have to spend the day here. One might go further and fare worse."

Both men had flushed faces, and their noses shone with that brightness which comes (or is said to come) from the drinking of saké. Three empty bottles stood beside them, but there was still a little liquor left in the wine-cups. The men were both sitting in easy attitudes, tailor-fashion, with the hibachi between them, puffing at their tobacco. Number Six had his white arms bared to the elbow, and dropped the ashes of his cigarette about freely as he smoked. The men were both talking very familiarly and with an absence of ceremony which was very remarkable, since their acquaintanceship dated only from that evening. Finding themselves placed next door to one another, they had begun by exchanging a few words on some trivial subject



TALKING VERY FAMILIARLY

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over the top of the paper sliding, screens that separated their rooms, and at last Number Six, declaring that he could stand the solitude no longer, had burst through into his neighbor's room, had ordered a bottle of saké, and had insisted on having a friendly smoke and chat, which had completely broken the ice between them. The ceremony of introduction consisted in the exchange of cards.

Number Seven's card bore the name, Otsu Benjiro, and nothing else. Number Six presented his card. It bore just his name, Akiyama Matsunosuke. Neither card supplied any details as to rank, profession, occupation or address.

Otsu was the man that had come late the evening before, dressed in European clothes. He was a great, hungry-looking, fellow, the very opposite of his companion Akiyama. The latter was a young man, twenty-five or twenty-six years of age, fat and ruddy of countenance, with a pleasant look in his eyes, which were always smiling. Otsu was an unknown student of literature. Akiyama was a young and unknown artist. It was a very strange chance that had brought together in this country inn these two young men with kindred tastes and occupations.

"What do you say to bed?" said Otsu. "We have done a good deal of back-biting to-night."

They had discussed art, literature, and religion with the greatest freedom and familiarity, and had been very scathing in their criticisms of prominent names in the two first of these departments of human thought.

(*To be continued in the March Number*).

JAPANESE PROVERBS

Adversity is the mother of happiness.

If you hate priests, you hate even their gowns.

When one is hungry nothing is insipid.

The Imperial decrees are like perspiration.

Engraving on ice is like painting pictures on water.

Good medicine is bitter to the taste.

Seen at night, at a distance, under an umbrella, an ugly woman seems beautiful.

He that steals money is killed; but he that steals a country becomes king.

Men of little virtue do wrong when they have nothing else to do.

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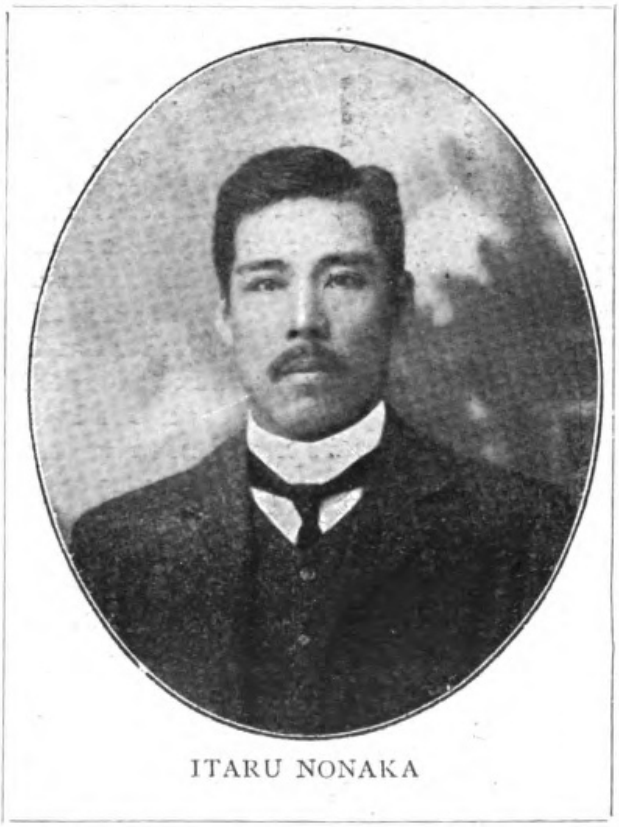
NONAKA, THE MOUNTAINEER

BY

ZOE KINCAID

ON a cold winter day in Tokyo when the wind is sweeping down the canals, and Kurumaya San stands shivering at his post on the street corner, the pedestrian as he hurries along to keep warm, catches a glimpse of Mount Fuji, rising above the grey-tiled roofs of the city,—with cloudless outline,—white, pure, and full of mystery.

Few stop to think as they gaze at the beautiful sight, that a number of years ago there was enacted a human drama on the snowy summit that wellnigh ended in a tragedy. For it was upon the high crest of Fuji in the depths of winter that Itaru Nonaka lived to prove that a man could brave the wind and snow of the top of the world, and to further the scientific progress of his country by establishing a weather bureau.



ITARU NONAKA

As a child Nonaka San loved the mountain. He made many summer pilgrimages up its slopes, until it became for him, not merely a huge heap of black volcanic earth, but a real thing. As he grew into manhood, his favorite study was meterology, and he determined to devote his life to the study of this science, and to establish on the summit of the mountain an observatory where could be recorded the story of winds and temperature.

This absorbing ambition was at last realized. When Nonaka San began his famous ascent, the trail dotted with shelters, winding like a thread up the black sweep of Fuji, had been abandoned by pilgrims for more than a month. He had made all his preparations during the warm months, his rude hut among the crags was awaiting him and he had stored away sufficient provisions to last a year.

Busy at first with his instruments, he took no notice of the mutterings of storms. But it became colder and colder. Sometimes his door was frozen over, and he had difficulty in breaking out his way. At night the winds made such a mad confusion that he could not sleep. Yet with the true ardor of a scientist, he defied the elements, and gave himself up to the pleasure of taking observations.

So a month passed away. But there was an anxious heart beating far down below the region of cloud. From a little village nestling at the foot of Fuji, the wife of Nonaka San watched the white fan-shaped outline of the sacred mountain. Day after day it gave no sign. At length she could bear it no longer, and decided to make the ascent with a trusted servant of the family.

Much has been said of the timidity of the Japanese woman, but here is an instance where a wife proved worthy of so brave a husband. She left her little child with its grandparents, and the climb began. Over the slopes of Fuji the snow was six feet deep, and the wind was piercing. Slowly

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and with great hardship the two climbers gained. And often they lost their way and wandered about, taking refuge in the shelters left by the summer pilgrims. Nothing but a brave heart within kept the faithful wife moving always upward until the summit was reached.

With what joy did the wife discover that her husband was safe. Man-like he wished her to return. This she refused to do. She would stay and look after him. And this proved a good thing for them both, for a woman's hand was needed in the shelter they called home,—she was busy with the cooking, making winter garments, and melting ice for water. This left Nonaka San free to attend to his scientific work.

One midnight the wind instrument became frozen, and it was necessary to hammer away the ice. This was accomplished in the teeth of a gale that shrieked around the worker, breaking the snow into white powder and whirling it like smoke into the air.

Although their lives were unusually hard, they enjoyed the wonderful sights, the glories of cloud and sky that few people are permitted to behold. The summit was always in sunshine, while far below rolled the low-anchored clouds. Sometimes they gazed on a tumult of billowy clouds lacerated by colossal ravines, and torn by their own tremendous force, or again, there were vast cloud armies marshalled for strife. The days were born in rose and buried in gold. They began to speak of their home in the village as the under world.

The storms, too, had a grandeur of their own. Fuji became the vortex of the winds, for this mountain commands a whole country, and all the hills melt away like draperies at the foot of the gigantic cone. Around the shelter there was the primeval strife of elements, and the snow heaped higher and higher.

Meanwhile, their appetities failed, and sometimes it was difficult for them to breathe on account of the high altitude. The wife suddenly became ill, so ill indeed that her face was altered beyond recognition. There was no medicine in the hut, and no means to procure help. Nonaka San began to wonder what he should do if she died, as it would be impossible for him to take her down the mountain. Little by little, however, she improved, until she was out of danger. After her recovery Nonaka San became ill with the same sickness. In spite of his wife's nursing, he steadily grew worse, so that he could no longer take his observations.



NONAKA SAN'S WIFE

It was now the end of December. The villagers who lived at the foot of Fuji had consulted many times together as to what they should do. It seemed madness to leave two human beings to die on the summit of the mountain. It was decided that a party must go to the rescue.

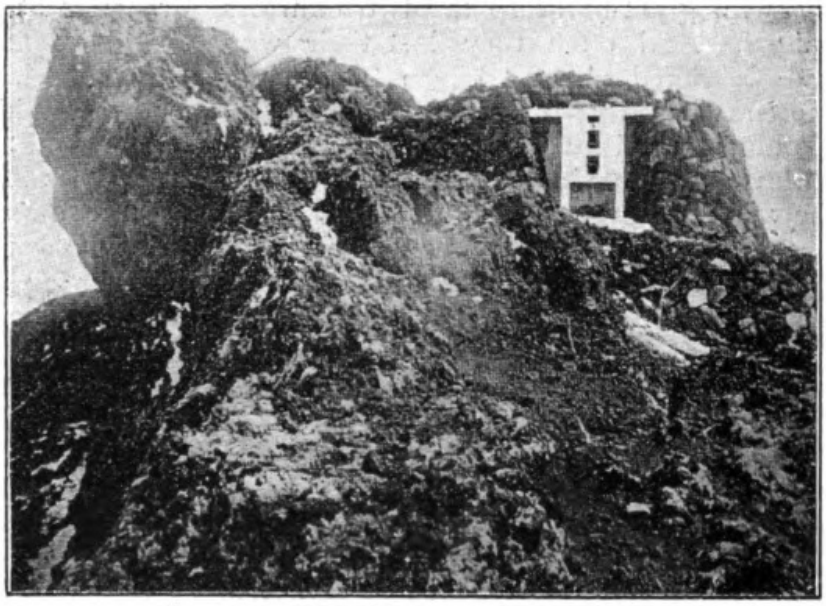
A party was organized and set off on their difficult mission. Some of them fell by the wayside and returned, others became exhausted and were so badly frost bitten, they were obliged to take refuge in the pilgrims' huts. Only two of the strongest men made their way to the top.

Who will describe the meeting between the rescuers and the rescued? They arrived on the twenty-first of December. They demanded that Nonaka San should return with them. He would not think of doing such a thing. He did not wish to fail and abandon the ambition of years. "I will stay here even though I die", he said.

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Then there was a dispute, the villagers insisting that he must come down with them, the sick man refusing to leave his post, while the wife was in tears.

Little did people in Tokyo think that day as they caught sight of the glistening, wind-swept summit of Fuji, high above their world was taking place a dispute that involved a matter of life and death.



OBSERVATORY ON FUJI

In spite of protests, the villagers at last had their way, and one strong man strapping Nonaka San upon his back, the small party left the shelter and began the descent. There was a snow storm raging over the mountain, and soon the sick man's hands and feet were frozen, and he lost consciousness. What a journey that was for the wife, chilled by the intense cold, blinded by the whirling snow, darkness fast creeping upon them, and the husband so ill that he seemed more dead than alive. After great hardships a shelter was gained half way down the mountain. Here every means of resuscitation was tried, although it seemed useless at first. The men took off their own kimono, and laid their bodies against that of the invalid to keep him warm. Later they were joined by members of the rescue party who had at first set out, and at dawn Nonaka San opened his eyes to find an old man bending over him and nursing him. The second half of the descent was accomplished in less time, and soon the wearisome journey was over,—Nonaka San was safe in his own home.

Since the perilous experience on the mountain Nonaka San has been interested in founding on Fuji a perfect weather bureau with strong instruments that will not be influenced by storm or wind. When next he makes the attempt to winter on Fuji he will have a house specially built which will be equipped with a telegraph so that he can communicate with the world.



NONAKA HOME AT NAKABATA

Just where the summer pilgrims pass to make the ascent of the mountain, he has built for himself a comfortable home. Here he watches the ever-changing picture of Fuji and the clouds,—the perfect sweep of the mountain whose moods he knows so well and feels as though it was his own personal property. Surrounded by his wife and children he leads a quiet country life at Nakabata, a little village nestling in the shadow of the sacred mountain.

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Upon the wat'ry waste
As I row out and mine eyes seaward bend,
I see, where th' sky is steep,
E'en with the clouds together meet and blend
The foamy vasty deep.

(From the Japanese of Hoshoji Nyudo).

H. Saito.

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FATHER TIME IN JAPAN

BY

ERNEST W. CLEMENT

Author of

"A Handbook of Modern Japan,"

"Japanese Floral Calendar,"

FATHER TIME masquerades in Japan under various costumes and appellations. He may be called "solar" time or "lunar" time; he may be clothed in occidental or in oriental garb; he may put on Chinese costume; or he may wear the national kimono with different styles of garments. This may seem like "confusion worse confounded"; and it is not without its possibilities of mixtures and mistakes; but it is not necessary for every one to follow all the calendars. And, while it is true that the government of Japan has decided to abolish official publication of the old calendar, in order to root out more speedily some abuses, superstitions and evil practices connected therewith, yet it is extremely difficult, if not absolutely impossible, to prevent the use thereof by agriculturalists, to whom it is at least very convenient, if not almost indispensable. Says Chamberlain in his "Things Japanese": "The peasantry scrupulously observe the traditional times and seasons in all the operations of agriculture."

Now, it may be well to consider this timely topic with concrete illustrations. Let us take, a year, month, day, and hour by the Western calendar, which is practically international in its use, for example 11: 30 a.m. of Friday, November 26, 1909, of the Christian Era. But, according to the national calendar, which reckons from Jimmu Tenno, who is reputed to have founded the Empire of Japan in 660 B.C., it is the year 2569 of the Japanese Era. And, according to another style of reckoning by special epochs, it is the forty-second year of the Meiji Era, or Era of Enlightened Rule, which began in 1868, and corresponds practically, though not precisely, to the enlightened reign of His Imperial Majesty the present Emperor of Japan. Again, if the calendar of the mighty neighbor, China, be borrowed, as it is often necessary to use it for reference, it is the first year of the new Hsuan Tung Era, and the second year of the reign of the new Emperor Puyi. Moreover, in the Sexagenary "Cycle of Cathay," it is the forty-sixth year of the current cycle, which began in 1864, and, according to the zodiacal menagerie of that cycle, it is called tsuchi no to, tori no toshi, or wrought earth, cock year. But, according to the lunar calendar, the year did not really begin till January 22, 1909; and it will continue for 384 days, till February 10, 1910. Therefore it is a leap year, and contains thirteen months by repeating the lunar second month. The regular second month contained thirty days, from February 20 to March 21, inclusive; while the intercalary, or extra second month contained twenty-nine days, from March 22 to April 19, inclusive.

The Sexagenary Cycle mentioned above was formed by combining the twelve signs of the zodiac with the ten "celestial stems", obtained by dividing into two parts each of the five elements (wood, fire, earth, metal, water). This process gives just sixty combinations. The names of the oriental signs of the zodiac are, in order, as follows:

Names of the constellations in the Sinico-Japanese Zodiac.	Names of English corresponding constellations.
Rat [*ne(zumi)*]	...Aries.
Ox [*ushi*]	...Taurus.
Tiger [*tora*]	...Gemini.
Hare [*u (sagi)*]	...Cancer.

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Dragon [*tatsu*] ... ...Leo.
Serpent [*mi* (*hebi*)] ... ...Virgo.
Horse [*uma*] ... ...Libra.
Goat [*hitsuji*] ... ...Scorpio.
Monkey [*saru*] ... ...Sagittarius.
Cock [*tori*] ... ...Capricornus.
Dog [*inu*] ... ...Aquarius.
Boar [*i*] ... ...Pisces.

The month of November is in the lunar calendar the tenth month of the year. That month, moreover, used be given more poetical appellations, such as Ko-haru (Little Spring), known as Indian Summer in the West and Kan-na-zuki (God-less Month); for the Shinto deities, except Ebisu (god of wealth) who is deaf and does not hear the summons, were all supposed to leave the other parts of the country, and to assemble in "annual conference" in their ancestral home in Izumo. Therefore, the month was called Kami-naki-tsuki, or Kami-na-zuki, or Kan-na-zuki (God-not-month); and it was considered useless to offer prayers and sacrifices, except to Ebisu, whose great festival was on the twentieth day of the tenth month.

This day is called in English by the name of Friday, or Frigga's Day: but in Japan it is Kinyobi, or Metal Day, or the day of the planet Venus. The present arrangement is as follows:—Getsuyobi—Moon-day—Monday; Nichiyobi—Sun-day Sunday; Kwayobi—Mars-day—Tuesday; Suiyobi—Mercury-day—Wednesday; Mokuyobi—Jupiter-day—Thursday; Kinyobi Venus-day—Friday; Doyobi—Saturn-day—Saturday. This is apparently an adaptation of the Western arrangement of the week, which was entirely unknown, as the days of each month had numerical names. For instance, the twenty-sixth day of the month, according to the occidental calendar becomes in the oriental calendar the fourteenth day of the tenth month. Again, this day is labeled, in accordance with the same zodiacal nomenclature as the years, ka-no-e, tora no hi, or natural metal, tiger day. This day is also the fourth day in one of the 24 periods, of 14, 15 or 16 days each, into which they ear is divided.

The hours, too, in Old Japan had a special schedule of their own, quite different from the present one. And, while it is comparatively rare to hear the old style used, it is so common in literature that some explanation is necessary here. In the first place, it should be stated that the common interval of time was one hundred and twenty minutes in length, so that there were only twelve hours in a day, or six hours counted twice. The schedule was as follows:

Kokonotsu-doki (ninth hour),	11 p.m.—1 a.m. and 11 a.m.—1 p.m.			
Yatsu-doki (eighth hour),	1-3	a.m. and p.m.		
Nanatsu-doki (seventh hour),	3-5	„	„	„
Mutsu-doki (sixth hour),	5-7	„	„	„
Itsutsu-doki (fifth hour),	7-9	„	„	„
Yotsu-doki (fourth hour),	9-11	„	„	„

We may add that this style of computation is based on multiples of "nine" and that in each case the "tail" figure of the product was taken as the name of the hour. An hour was subdivided sometimes into upper and lower koku, each of which was just sixty minutes long. Thus 11:30 a.m. becomes the upper koku of the ninth hour.

Moreover, the hours of the day were also named according to the heavenly menagerie in the following way:

Hour of the Rat—11:00 p.m. to 1:00 a.m.; Ox—1-3 a.m.; Tiger—3-5 a.m; Hare—5-7 a.m.; Dragon—7-9 a.m.; Serpent—9-11 a.m.; Horse, 11 a.m.—1 p.m.; Goat,—1-3 p.m.; Monkey,—3-5 p.m.; Cock,—5-7 p.m.; Dog,—7-9 p.m.; Boar,—9-11 p.m.

Thus 11:30 a.m. is also in the upper koku of the Hour of the Horse. The Hour of the Ox, by-the-way, being the time of sound sleep, was sacred to women crossed in love for taking vengeance upon a straw image of the recreant lover at the shrine of Fudo.

It has already been stated that last year was "Cock Year"; and it may only be added that, since "a cock on a drum" became symbolical of peace and prosperity, a "Cock Year" is considered lucky. And, as one contemplates the events of the past year, and reads the reports of extraordinarily good crops, he cannot deny that peace and prosperity appeared to Japan last Cock Year.

The year 1910 would be called Ka-no-e, inu no toshi, or natural metal, dog year, by the old calendar, in which, however, it does not really begin until Feb. 10, and

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will run over into January, 1911. The dog has been immortalized in Japanese story by his connection with the famous Momotaro in the successful expedition against the devils. He has also a prominent place in Japanese literature through Bakin's famous novel, entitled "Hakkenden," or "Story of Eight Dogs." "This enormous work," as Aston styles it, "narrates the adventures and exploits of eight heroes of semi-cavine parentage, who represent the eight cardinal virtues. The dog also figures extensively in Japanese folk-lore, where his better side predominates and he renders valuable assistance to mankind. Especially the papier-maché dog is the perpetual protector of little children, and, when hanging above their heads, makes them stop crying."

If any one thinks that these old styles of reckoning are obsolete, let him examine one of the daily vernacular newspapers of Tokyo. He will find many of them used; and, as if to emphasize the contrasts between the old and the new, he will find, cheek by jowl with them, notice of such modern time-saving devices as telephones!



MORNING MISTS

The mist doth veil
The vernal hills in mystery,
That in the distance darkly loom;
But yet the breeze that blows thereby
Comes laden with the scent of bloom!

(From the Japanese of Okikase).

H. Saito.

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AROUND THE HIBACHI

Never to Marry Pledge

SEISHI means in Japanese a pledge between two lovers as a token of their promise to marry each other, and to remain faithful throughout life. It is made with or without the consent of the parents.

Sometimes it may take the form of a ring, a pretty lacquered box, a looking-glass, or some such little valuable. It is not unlike the rings exchanged between Western lovers after an engagement.

Now, a seishi between two young people is no novelty, but to hear of a couple who were not even acquainted, pledging themselves never to marry each other under any circumstances, is decidedly uncommon.

There lived in Tokyo a certain honest citizen of the old samurai order. He had two bright, promising sons, and they were not only devoted to their parents, but very studious, and had never been the cause of the least worry.

So what was the astonishment of the father one day, when he received an anonymous letter, in which he read that his second son, whom he thought above all notions of the fair sex, was head over heels in love with a certain girl living in the neighborhood. The letter went on to say that the attachment of the young people was so strong for each other that they were secretly planning to elope. The nameless informant therefore advised the father to prevent such a family scandal.

The astonished father at once consulted his wife as to what they had better do under the circumstances. The wife suggested that he should learn the station and respectability of the girl's family, and that if it proved satisfactory, he could arrange for the proper engagement of the lovers. She also considered it best to carry on the inquiry without the knowledge of the young people The father pronounced this a good plan, and immediately set about making inquiries.

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His investigations were highly satisfactory. The girl was of excellent parentage, and was considered a model in every way, being beautiful, modest and accomplished. So the father called at the home of the young lady, and told her father all, requesting his consent to the marriage of the young people.

The girl's father was greatly astonished, and declared that of all daughters in the world, he imagined his the last one to contract an attachment without her father's approval. But a thing once done could not be undone, and the gentleman agreed to the proposal. He even went so far as to suggest their immediate marriage if they so desired.

The respective parents were delighted to break the news to the young people. Strange to say, the supposed lovers opened their eyes wide in astonishment, and declared positively that they were ignorant of the whole matter. They protested that they had never even heard of each other, and had never thought of anything in the world but their studies.

In their turn, the parents were amazed, and made another investigation. It was proved this time that the affair was the work of some malicious practical joker. The parents, however, would rather have the young people engaged, as the matter had been so widely discussed, and attributed the affair to a wise dispensation of providence.

Yet the young people would not listen to the parents' pleading. What would their comrades at school think of it, they said. They absolutely refused to marry each other or any other person on earth until their student-days were over.

The neighbors had heard the story, and began to whisper that the studious son and model daughter had been crossed in love. The young people were again indignant, and in order to check the gossip agreed to exchange a formal pledge never to marry each other, although they might marry some one else.

In this manner the seishi not to marry was duly exchanged between the two, and talkative neighbors were silenced for good and all.

S. AKIMOTO.

The Dreadful Nui

MANY, very many years since, in the days of long ago, during the reign of the seventy-sixth Emperor of Japan, the mighty Kodoi, there lived one Minamoto Yorimasa.

Although lowly born, this Yorimasa was at heart a noble of the bravest type, and in the service of his Emperor or country he knew not what fear meant. He was always ready to court evil and danger when duty was at stake. His redoubtable gallantry became so well-known, and his deeds of valiant daring in battle so conspicuous, that at last his name came to the ears of the Emperor, who was not slow to discover Yorimasa's bravery, and military genius, and in recognition thereof, bestowed upon the warrior the rank of samurai, with suitable estates and esquires.

Yorimasa's new dignity took him frequently to the imperial court, where his advice was often sought, and where among his brother knights, he not only astonished them by his keen insight into military matters, but by his remarkable literary talent as well.

None of the court nobles could equal him in composing poetry of the subtlest metre, and deepest and most beautiful meaning. The inspired lines that fell from his pen were like perfumed flowers. The court nobles would go about repeating his lines, or would try to obtain a copy of them on fan or scroll, which they would highly prize. Taking them home they would show them to their families, and so the reputation of the poet-warrior,—who was as noble to look upon as a god, and as gentle as a woman to the weak and helpless,—grew apace.

Now, the Emperor Kodoi joined his Imperial Ancestors in Heaven, a successor ascended the throne, and the year-name of the era was changed to Nimpyo.

More than ever did Yorimasa grow in respect and popularity, more than ever was his presence required at the Imperial court, and more than one maiden, peeping through her lattice window, sighed longingly as she gazed after his retreating figure when he rode away to the chase or battle, mounted on his prancing charger.

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One of these young girls had cause to remember the knight. Her father was a high attendant at court, and she herself was one of the fairest of the court ladies. By chance they had once met within the palace garden, and Yorimasa was more than delighted to hear her softly singing one of his songs. He was struck with her grace and beauty and lost no time in finding out who she was.

But just then a most distressing event put all thoughts, save that of the welfare of the Emperor, far from his mind.

On a certain day of the fourth month, during the third year of Nimpyo, the emperor suddenly fell violently ill.

No cause could be ascribed for the sudden seizure, and none of the court physicians could offer any suggestion to give the august patient the slightest relief. The Emperor continued to grow steadily worse, and his death from weakness and suffering seemed to be a matter of days. The entire court was plunged into the deepest consternation. But what was to be done?



ITS HEAD WAS SEVERED FROM ITS BODY

Now a strange thing happened, a thing so terrible as to chill one's blood even in the telling, and make the brows of the bravest damp with an unknown horror.

Every night, from the very day the Emperor was taken ill, a gaunt, strange bird, with hideous, loathsome body, encircled the palace, and when directly before the Emperor's bed-chamber would utter the most terrible cries. Some likened the cries to the gloatings of a demon, and all agreed they were frightful and unspeakably horrible.

The court nobles retired to their rooms surrounded by their trembling families, or fled the palace grounds. Not so, however, brave Yorimasa, who after the third visitation of this foul creature felt convinced that the monster had some intimate connection with the illness of his beloved Imperial Master, and determined to slay it, even though his life would be forfeited, for what greater joy can there be for a true son of Nippon than to die for his Emperor?

That very night, with his trusty sword at his side and a bow and arrow in his hands, he stood without the Imperial sleeping chamber on solitary watch.

The night was dark and clouds covered the face of the moon, when he heard in the distance the frightful bird drawing nearer and nearer. As it approached, its ghostly cries grew louder and fiercer, and it filled the air with a stench which caused the bravest warrior to swoon. Biting his lips until the teeth met to keep from fainting, Yorimasa sent first one and then another dart deep into the body of the foul beast, which was now encircling his head as though preparing for an attack.

With a cry, too horrible for pen to describe, the monster floundered to the ground, and its head was severed from its body. Yorimasa proclaimed with a loud voice that he had slain the creature and attendants came running from all quarters with flaring torches to gaze upon its body.

Even in death it was a shocking thing to look upon, for it had the grinning face of an ape, the body of a huge badger, the feet of a tiger with sharp extending claws, while it was winged like a huge bat, and had the scaled tail of a serpent. It was given the name of Nui, and was the only

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one of its kind which has ever visited these sacred shores.

No sooner had the Nui been slain than His Majesty's ailment began to mend and very soon he recovered completely.

It must not be thought, however, that the Emperor forgot the valiant knight to whom he owed his life. He showered rewards upon him, exalted his rank, and increased his revenue. But there were two Imperial gifts that Yorimasa prized more than anything else. The one was a famous sword of the Emperor's own. The other gift could have been hardly less acceptable, for the Emperor bestowed upon him in marriage one of the fairest ladies of the court, who proved to be the maiden he had heard singing his own song.

Minamoto Yorimasa lived long and died bravely the death of a hero of old, and his descendants live until the present day. High nobles they are who venerate his memory, and who have played no minor part in the history of the country.

DELANO EASTLAKE.

A Visit to Yemma

ALTHOUGH a pious Buddhist in many ways, Mammai found it difficult to believe in hell or paradise, and still more difficult to persuade his fellow-countrymen, seeing that the Japanese mind naturally revolts against the idea of a place of torment. In the end he was converted, and his conversion took place in this wise.

A brother priest whose faith was firm undertook to convert him. "Come with me," he said, "into a strong room in the monastery: lock the door, and tell your servants and disciples that we must not be disturbed for a whole week." Mammai did as he was told, and when the doors had been fastened and the two priests were secure from all intrusion, and all by themselves in the room his companion told Mammai to get on his back. Mammai did so. "Now," said the other, "shut your eyes and don't open them till I tell you." Mammai shut his eyes, and his companion began walking about with him. After a while he said "Open your eyes." Mammai did so and to his surprise found that he was no longer in the temple chamber, but in Hades in the palace of King Yemma (the sanskrit *Yama*, the Indian *Plesto*).

"I am very glad you have come, said King Yemma, "for your Japanese people don't believe much in me, and don't care sufficiently about the next life, the pains and penalties of the nether world. When you go back you will be able to tell them what you have seen."

Then Mammai asked if he might be permitted to see round the place. "Why, certainly," said Yemma, and calling one of the warders told him to show the gentleman round the establishment.

Mammai was much impressed by what he saw, as he was shown in succession all the different hells and the poor souls confined in them. What surprised him him most was to find in each hell, a Buddhist priest, praying or preaching, or leading the devotions of the captives.

"This is dreadful," he said. "Buddhist priests in hell! What can they be doing? And what caused them to go there?"

"You had better ask them" said Yemma, and sent a warder forthwith to fetch one.

"Did you ever hear of Jizō?" asked the monk on being interrogated.

"Of course I have," said Mammai. "His Sanskrit name is Khshitigarbha, and they say that he holds a sort of a sway over the world, at Sakyamuni's request, during the interval between his Paimirvana and the advent of the Future Buddha, Maitreya. But it is probably all hearsay, and we Japanese don't....."

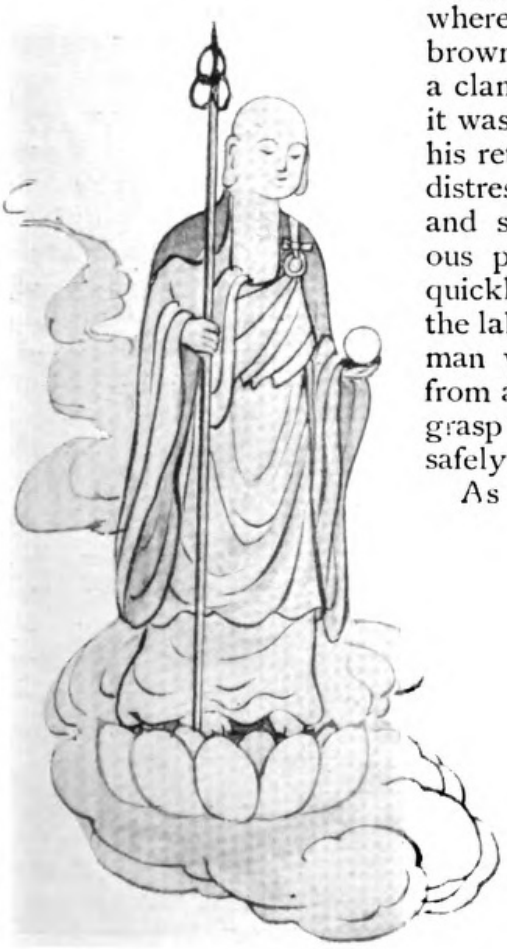
Of course, you don't: for you are a nation of materialists. But when you go back to your country you may tell them that you have seen Jizō. For I—or rather, *we* (for all the monks you see are but multiplied appearances of one and the same being)—find our happiness and joy in labouring in these miserable hells for the salvation of souls, especially the forlorn ones, the babies, the innocent, the ignorant, who have come here on account of some long past Karma, through no actual fault of their own. When you return, have images of me made in wood or shonei and set them by the roadsides, and tell them that any one passing one of these images and offering a prayer, or a thought, even casting a pebble,—I shall not forget his devotion, and the merit thus acquired

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will enable me to save one soul more from hell."

With that Jizō varnished, and Mammai was notified that it was time to return to earth.

"But before you go," said Yemma, "I will put a mark on the sleeve of your garment, and present you with a rice-measure by which you will know the reality of what you have seen.



Then Mammai mounted his companion's back once more and shut his eyes. When he next opened his eyes, he was back in the temple chamber, with a mark on the sleeve of his germent and a rice-measure on the floor beside him.

ARTHUR LLOYD.

Why Deer are Tame

IN a very far-off time when the world had more wonder than it now has, there lived in the Province of Idzumo a remarkable deer. His horns were of pearly whiteness and his skin was a charming combination of five beautifuly matched colors. The home of this fair creature was in the furthest recesses of the mountains; and for a long time no man knew even of his existence.

Hard by the cave where he dwelt was a clear blue lake in whose placid depths the sinuous hills mirrored their lily-starred bosoms, with here and there a pine knoll; and out of the lake flowed a gurgling river that wound its way musically to the sea. High up in an old weirdly contorted pine that overlooked the river, a quaint brown crow had built her a nest, and this solitary bird from force of circumstances had made friends with the lonely deer.

One day a huntsman more venturesome than his comrades, wandered beyond his wonted bounds and fell into the lake, just where it overflows into the river. The brown crow hearing his cries, made such a clamorous cawing that the deer, though it was the light of high noon, came out of his retreat to learn the cause of the crow's distress. Coming to the edge of the cliff and seeing the unfortunate man's dangerous plight, it was filled with pity, and quickly ran down by its private pathway to the lake, plunged into the water where the man was still holding by a twig growing from a rocky crevice, and allowed him to grasp his short tail until he was drawn safely to land.

As soon as the man found footing, he



WITH THAT JIZO VANISHED

released the deer's tail, and rubbing his hands politely together, with the air breathing noisily through his teeth, he exclaimed: How can I show you sufficient gratitude? To which the deer at once made reply: "I ask of you but one favor,—that you shall never under any circumstance inform any one of my existence. I am the deer of that five-colored kind in quest of which men have gone in vain from times of old; and to most of them the story of me seems a legend now. If they should know of my presence they would im-

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mediately cross this watery barrier that now protects me, and be not satisfied until they had killed me. Wherefore I am forced to spend all my life hidden from human sight within these unfrequented valleys; no one knows of me save my only friend the good brown crow who always keeps me aware of impending evil; thus it is happily that beauty can sometimes remain undiscovered to mutilating hands. Here from day to day and year to year, I roam up and down among these hills under the lonely pines, and in the evening as the insects make their gentle tumult of music in the trees and grasses, I creep down to drink of the lake, pausing to behold the golden twilight die along its face. Today is the first time since my mother brought me here that I have ventured forth to the waterside by day; for when my sentry crow made me aware of your sad condition, my heart was so moved by compassion that, forgetting the world I was in, I fled off to your rescue."

Then the man, seeing this to be nothing but the truth, was almost overcome with gratitude, and promised again and yet again in the most solemn way that he would never reveal the secret of the deer. Recovering himself, he bade the deer adieu, and set out immediately for his village far distant beyond the south side of the lake; and there, though many days, and even months passed, he never related his mishap nor revealed the secret of the deer.

Now the queenly consort of the great lord of Idzumo had a dream in which she saw the fabled deer of five colors, with the bright opaline horns that aureoled his head like the snow crown on Fujiyama, gleaming anon as fair pencillings of light, and she was so enraptured by the vision that she awoke and ran to her lord's bed, threw herself beside him and thus besought him to hear her: "Now O my master, doubtless this fair creature doth live; I pray of you for the sake of your love for me, honorably deign O Prince to get it for me."

Then the lord of Idzumo issued a decree summoning all the foremost hunters of his estate to appear at the palace; and when they came into his presence he related to them the dream of his consort, and gave orders that diligent search be made for the deer of five colors, promising that whoever found the same should be rewarded with rich gifts and land enough to make him a daimyo.

When the man whose life the deer had saved heard of this offer, he pondered it gravely and struggled within himself as to what course he should pursue respecting it. Did not loyalty to his master demand that he should please him in this thing? No man, he argued, can afford to let sentiment stand in the way of personal advancement. So he went to the palace and asked leave to make known to the prince important information about the deer. When the lord of Idzumo was acquainted with the nature of the communication to be given, the man was at once escorted into the audience chamber and requested to tell all he knew of the matter. Whereupon the man bowed low upon his face, and made reply: "The secret of the beautiful deer is with me. O prince! The dream of thy honorable consort is true; the deer which she saw and which you now seek for her, I have seen. It lives now beyond the lake far in a rocky fastness; send huntsmen with me and I will be able to get the deer, for I know the place of his abode."

Then the prince, though greatly pleased, doubted somewhat whether the man should not himself be dreaming, but after questioning him and warning him, he was at length satisfied. So he again called together his huntsmen, and taking the man as guide, the prince himself went forth with them, traveling two days up the river valley to the shores of the lake. The day being humid and sultry, they camped upon reaching the water, purposing to cross the lake in the morning.

The next day dawned with the breathless heat of the summer sun, and the deer lay peacefully in his cave, the mouth of which was guarded by a huge rock, while overhead were wide-spreading trees. The friendly crow watching from the pine tree, saw the boats crossing the lake, and becoming suspicious of what might happen, called out in distress, but the deer slept on in his cool retreat and did not hear. Then the crow in great haste, went near to him and pecking his ear, cried out: "Awake and flee! Awake and flee! The ruler of the

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country is coming with huntsmen to kill you; he is surrounding the hills and there is no way of escape. Oh what is to be done? What is to be done?" Thus weeping, she flew away to look after her own nest.

The startled deer sprang up and bounded off to the brow of the hill from which it could see the hunters coming up the valley; and the deer stood very still until they approached quite near; then it advanced to meet them. The man who guided the party saw the beautiful creature, and with great glee pointed it out to the prince; but the deer moved not. The man, growing impatient lest the deer should be allowed to escape, urged them to shoot at once, and the men were fixing their arrows, but the prince commanded them to refrain yet a while: "There is some reason, he said, why the fair creature thus approaches us unaffrighted."

Then the deer came near to the prince's palanquin and said: "Because of the fair colors of me I have remained these many years hidden in the heart of the woods beyond the eye of man; how O prince, came you to learn of my dwelling place?"

Thereupon the prince answered and said: "The man yonder, with the birth-mark on his face, he told us of you."



THE OLD STEWARD BOWED

When the deer turned and looked upon the man, it knew that he was the same whom it had saved aforetime from drowning in the lake; and gazing intently on him, the deer said with deep bitterness of voice: "When I saved your life for which you could not repay me, you made me a solemn promise—the only favor I asked—that you would never tell anyone of my existence, swearing by the name of your king to keep sacredly the vow; now you not only break your oath but have brought men hither to kill me." And the deer wept great tears of anger mingled with despair.

Then the Lord of Idzumo, also weeping, thus addressed the deer: "You are only an animal, yet you showed mercy in saving this man who now, from desire of mere gain, forgets your great kindness and basely ignores his obligation. He, therefore, is even less than an animal, for it is but human to show gratitude."

The prince then gave command that the ungrateful man should immediately suffer decapitation, the execution to take place in the presence of the deer. And to the deer he said: "Go in peace; henceforth you are free to wander where and as you will over these my estates and neither to you nor your kind after you, shall any harm come."

And when the queenly consort of the prince heard thereof, she wept, and made

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much lamentation before her lord, saying: "Behold what temptations are in dreams; and at what a cost is it often sought to fulfill them; get thee hence, O Selfishness thou grim mother of Ingratitude!"

And the prince of Idzumo forthwith made a decree that forever thereafter it was forbidden to hunt deer within his estates, and that for every violation thereof life should be forfeited. Ever afterwards there was lasting peace and wide prosperity throughout that land. And still in many an ancient park of Nippon and even in her forest reaches, the traveler may behold herds of deer tamer than sheep, as with unpricked-up ears and soft, trustful eyes, they feed from the hands of children.

J. INGRAM BRYAN

On New Year's Eve

NAOTAKA LI was a famous daimyo who was regarded as the right hand man of the third Shogun, and held the highest authority in the court of administration.

One New Year's eve Naotaka called his chief steward to his chamber and ordered him to take the necessary steps for the promotion of a certain worthy samurai to higher rank, bestowing on him the revenue of five hundred koku of rice. The servant bowed his assent and proceeded to retire. Naotaka called him back and remarked; "You will of course attend to my instructions at once."

"May it please my lord," replied the astonished steward, "to remember that this is the thirty-first of December, and that it is contrary to the established usage of the house to take such proceedings on New Year's eve. Might I suggest to your lordship that the announcement of your intention be made to-morrow on New Year's day? For if his promotion dates from to-day, his revenue for this year must also be increased."

"Your remarks," said Naotaka kindly, "are not without truth. But I will establish a new precedent despite old customs. I have my reasons for doing so. Now listen!"

"Sometime ago I had in my service a young groom who was a very faithful servant. So gallant and worthy was he that I secretly resolved to promote him to the rank of a samurai and awaited a favorable opportunity to do so. But alas! that opportunity never came. The groom picked up a quarrel with a samurai of a different clan, In the fighting that ensued both were injured. The matter was brought to the notice of myself and the lord of the samurai, consequently the two men had to be punished according to the regulations. The samurai was reprimanded, while the poor groom was put to death for challenging his superior.

"There was no help for it. The fault was entirely mine. Had I raised the groom to the rank of samurai, as I had resolved to do, he would not have deserved a punishment severer than a reprimand, and would now have been a faithful retainer. Since this unfortunate event I have never suffered myself to make a moment's delay in carrying out my resolutions.

"Now you have both my reason and command, and so attend to your duty at once."

The old steward bowed in silence and arose. As he left his lord's presence, tears stood in his eyes, and on that very evening he conveyed Naotaka's gracious message to the fortunate samurai.

S. AKIMOTO.

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TOKYO INDUSTRIAL ASSOCIATION

AIMS TO PROMOTE THE COMMERCIAL DEVELOPMENT OF THE EMPIRE AND BRING ABOUT CORDIAL RELATIONS WITH WESTERN BUSINESS MEN

THE Japan Magazine is the official organ of the Tokyo Industrial Association. This association was organized at the time of the Fifth National Exhibition at Osaka in 1903. It was composed of Tokyo business men who met together with regard to their exhibits. These meetings proved so successful, that they decided to continue their work in order to promote public welfare and to assist in the industrial and commercial development, not only of Tokyo, but of the Empire. Later, the permanent organization was effected with the object of bringing about trade relations and increasing cordial feeling with Western business men.

The Tokyo municipality gave the association financial support, and His Majesty, the Emperor was pleased to contribute to the fund. Before the Tokyo Industrial Exhibition was opened, the association erected a building in Uyeno Park. This is a commodious building, containing a museum, drawing rooms, waiting and committee rooms and a basement. The third story is used for public meetings and is a regular lecture hall.

Articles produced or manufactured in Japan and foreign countries are to be seen in the museum. Each article has a marked price and is for sale. There is also an information bureau where descriptions of goods may be obtained. Foreign articles are especially desired for display. Rent per month for one space, six feet long, and one and a half feet wide, is classified as follows; first class, 3 yen; second class, 2.50 yen third class, 2 yen,—and fourth class, 1.50 yen. Show cases are also supplied by the association for 50 yen.

On the fifteenth and last day of each month, the association pays exhibitors for articles that have been sold. Foreign exhibitors are required to pay but once a month. The museum opens every morning at 9 o'clock and closes at 5 in the afternoon. Visitors to the museum the past year averaged more than a thousand every day.

Investigations are made with regard to foreign markets, the conditions that govern them, their commercial methods and the opportunities they offer to Japanese traders, and at the same time, an effort is made to introduce the merchandise of Japan to the markets of the world. The association also engages in the preparation of plans designs, conducts experiments and examinations, makes translations, and undertakes foreign correspondence.

Once a month a public lecture is given in the hall. Sometimes the lecture is given at the Tokyo Higher Commercial School, or the Tokyo Higher Technological College, and on these occasions, the libraries and laboratories are thrown open to the public.

It was found that the work of the Tokyo Industrial Association was incomplete, and it was impossible to carry out the full purpose for which the association was organized, without a magazine that would reach a large public, both English and Japanese. A plan was therefore devised whereby a magazine could be published jointly by the Tokyo Industrial Association and the Advertiser Publishing Company. Foreign manufacturers who wish to advertise their goods in Japan, will find this magazine the most valuable medium for advertising.

The staff of the association is as follows; Vice-president, Seishia Hirayama, secretary general to Prince Arisugawa, counsellor of the Imperial Household, member of the House of Peers, director of the Japan Red Cross Society, director-general of the Japanese Art's Association, counsellor of the Imperial Museum, counsellor of the Japanese Grand Exhibition of 1817, counsellor of the Anglo-Japanese Exposition, and president of the Japanese Association of the Anglo-Japanese Exposition.

Vice-president; Baron Takei, president

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SEISHIN HIRAYAMA

Vice-President of Tokyo Industrial Association and Director of The Japan Magazine

and director of the Tokyo Fire Marine and Transportation Insurance Company; director of the Meiji Commercial Bank, director of the Tokyo Building Company, the Nippon Commercial Bank, the Yokohama Electric Railway, president and director of the Imperial Marine Transportation and Fire Insurance Company, member of the House of Peers, director of the Japan Art's Association.

Directors; — Takahiko Yumoto president of the Keihatsusha Publishing Company, publisher and proprietor of the Kyoiku Jiron (Educational Journal), Professor in the Nippon Ladies' College, and of the University of Tetsugaku Kwan, counsellor of the Imperial Educationalist Society, principal of the Keihoku High School; Zembei Miwa, counsellor of the Tokyo Chamber of Commerce; Koun Tadamura, professor of the Tokyo Academy; Kanejiro Kaneda, specialist and merchant in ivory and works of fine art; Managing Directors; Bunji Miyasaki, and Yukei Fujii.

Auditors; Shaku Hoshino, the managing director of the Tokyo Printing Company; director of the Tao Oil Company, special member of the Tokyo Chamber of Commerce.

Counsellors;—

Takuo Ito, merchant; Sobei Iwade, director of the Twentieth National Bank, Director of the First Mutual Life Insurance Company, and vice-president of the Tokyo Chamber of Commerce; Kahei Nishida, director of the Chojitsu Bank; Kojuro Horie, director of the Tozai Bank, and director of the Manchuria and Korean Enterprise Company; Raikichi Okada, president of the Nippon Paper Fox Manufactory, director of the Yoko Company, member of the Tokyo Chamber of Commerce; Kubei Hayashi, special member of the Tokyo Chamber of Commerce, and lacquer ware merchant; Takuzo Otsuka, auditor of the Kamakura Ham Company, director-general of the Japanese Exhibitor's Society of the Anglo-Japanese Exposition; Torajiro Watase, proprietor of the Konoen and executive counsellor of the City Council; Katsuhiro Kagawa, Imperial Fine



BARON MORIMASA TAKEI

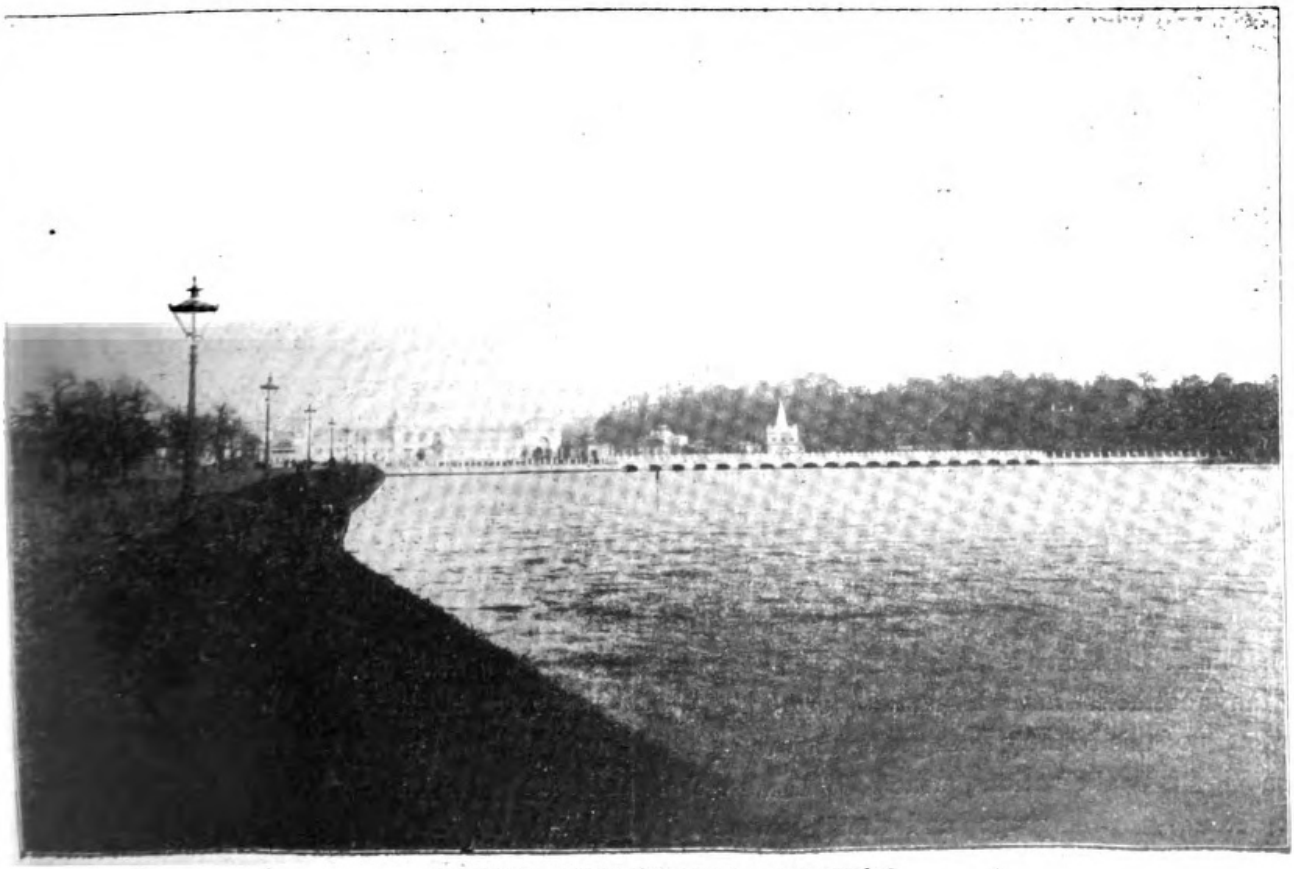
Vice-President of the Tokyo Industrial Association

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TO THE READER.

JAPAN has long needed a representative English written magazine, to faithfully reflect her life, art and literature, and endeavor to give a true picture of her industrial and commercial development. Hundreds of magazines are published in the Japanese language, rivalling each other in their ability to mirror the everyday life of the people. There are many other magazines written both in English and Japanese whose scope is limited. But there has been no monthly yet attempted that would within its covers adequately portray conditions in Japan to-day.

This is the task *The Japan Magazine* has taken up. As the men of the West cut paths through the forest primeval where later an empire was built, so this magazine is a pioneer in an untried field. In order to make its influence felt, it must win its way gradually into the hearts of its readers,—not only those in this country, but friends of Japan throughout the world who may be interested in knowing more of Oriental things.

It is the plan of the editors to make this magazine of increasing value. The material for a great monthly magazine is at hand, with an abundance of original subjects that have never been made known to readers of English. Japanese writers and artists will contribute. Each page will have a Japanese atmosphere. But in order to accomplish this, much pioneering must be done. This first issue falls far short of the standard set by the promoters of the enterprise. From our readers, therefore, we would ask assistance and forbearance.

There is growing up in Japan a powerful coterie of scholars in English, who wish to lay the heart of their country before the world. Many obstacles have hitherto prevented the writers of this country from giving their thoughts and ideals to the nations, principally because the differences in language and thought were so great. For years there have been men patiently studying the intricacies of English, and adopting it as their second tongue, and these scholars are now ready to break down the hindrances that have prevented their countrymen from portraying Japanese life in its various aspects

In *The Japan Magazine* the scholars of Japan hope to place before readers of English, something of their art, drama, literature. Japan wants fair recognition with other nations in regard to her literature,—wants an equal opportunity to make her ideas known from her own point of view.

Japan has been and is being largely misrepresented by travellers whose impressions have been gained by a few weeks stay in the ports. They have made of Japan a fantastic country, and shrouded her with vague mystery. A few there have been whose long residence and study have fitted them to write of the Japanese people, their history and character, and they have done their work well.

The time has come, however, for the Japanese nation to be judged by its own writers, who must be best fitted to write concerning their own land. They understand their own social system, their own ideals, and their own aspirations better than any foreigner possibly can. It is to such as these we would give an opportunity now to be heard.

In each issue, as in the present one, articles will appear by foreign residents whose abilities are recognized as the very best. Japanese artists with knowledge of European as well as Japanese technique will make the pages attractive, and perserve the Japanese feeling. This combination of English with the work of the Japanese artist should produce a magazine unlike any other in the world.

The difficulties which beset the initial work on such a publication can hardly be taken into consideration by the reader. Criticism is invited in order that improvement may be made, and *The Japan Magazine* prove a recognized factor in the great work of bringing the East and West to a better understanding of each other.

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CONTENTS FOR MARCH.

"OLD AND NEW JAPAN" will be the subject of a contribution by Count Okuma in the March number of **The Japan Magazine.** No one is more capable of treating the subject than this veteran statesman who stands for the highest progress of his country. In the article the Count gives the reasons that underly the wonderful modern development of the Empire.

Madame Ozaki, the wife of the Mayor of Tokyo, will be a regular contributor to the magazine. In the March issue this lady will continue the series of O-oka stories. Her books, "Buddha Crystal," and "Warriors of Old Japan" have made her writing popular not only in Japan, but abroad.

"The Plum in Japanese Poetry" will prove an interesting contribution, as it is by H. Saito, one of the leading English scholars of Japan. He is the author of many volumes of verse translated from the Japanese. It is his ambition to give to the world the inner view of Japanese life and spirit, and he is now at work on a historical novel, "The Last Days of the Shogunate," chapters from which will appear in later numbers of this magazine.

Henry B. Schwartz is one of those long residents of Japan who never fails to please by his writings. In his book, "In Togo's Land," he has shown himself to be a keen observer, as well as a descriptive writer of the highest order. He has been living for some years in Naha in the Loo Choo Islands, and for this coming number has written "Japan's Oldest Colony."

Tetsutaro Yoshioka, an expert in the Marine Experimental Station, has written an article on "The Utilization of Sea Weed in Japan," showing the many ways in which this product of the sea is used commercially.

The second installment of "Men I shall Never Forget" will be found in the March issue, and will be concluded in April. This interesting story is translated by Arthur Lloyd from the Japanese of Musashi-no, one of the most popular of modern Japanese writers. Mr. Lloyd is particularly well fitted to be a translator. For many years he has been a deep student of the Japanese language, and is also a recognized authority on Buddhism. Mr. Lloyd, who holds the chair of English at the Imperial University, will be a regular contributor to the magazine.

"Netsuke" for March is a fascinating study of those quaint carved figures used on the pouches of tobacco smokers,—their history, the famous carvers, and how appreciation grows with a wide knowledge of the art. This is one of the leading articles for March and is by H. A. E. Jaehne, a well known art collector and connoisseur.

Little has been written concerning the Nagoya Exposition which will open March 16th, and celebrate the founding of the city of Nagoya three hundred years ago. An account will be given of the fine buildings, the exhibits, the manner in which the grounds are laid out, and of the amusement attractions that will form part of a Japanese exposition for the first time; also something of the forestry building in which the Imperial Household will exhibit the products of the Imperial forest reserves, making a feature that has never been included in previous expositions in Japan.

"Around the Hibachi" is a department of short stories, old and new. As the children of other lands gather around the hearth to listen to tales of ancient times, so the young people of Japan warm their hands over the hibachi while the grandfather of the family relates stories of long ago. It is hoped this department will prove an interesting one to the reader.

Among those who have consented to write for future numbers of **The Japan Magazine** are Viscount Kaneko and Count Hayashi. Chuda Ito, professor of architecture in the Imperial University will have an article on "The Daibutsu of Nara." Art articles on "The Evolution of Design," "Kakemono," "Modern Artists of Japan," and "Old Genre Paintings" will be printed in following numbers. The preservation of the forests has always been a matter of care in Japan, forming a precedent for other countries. Dr. H. Shirasawa will write for the magazine a comprehensive article on the subject. Frederick Starr, professor of anthropology in the University of Chicago, who has made a study of the Ainu, the inhabitants of Japan's northern island, has taken a special trip to the Hokkaido to witness the primitive bear feasts held there, and will write an account for **The Japan Magazine.**

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Due to other Banks	242,094.23	Corporation Loans	141,584.00
Sundry Accounts	87.06	Other Shares	4,892,906 40
Capital	20,000,000,00	Due from other Banks	88,811.93
Net Profits for this term	875,241 10	Sundry Accounts	72,175.70
		Grounds & Buildings	3,696,497.43
		Grounds & Buildings for the Banking Business	492,301.37
		Cash & Treasury Bills	9,232,658.24
Total	107,517.231 26	Total	107,517,231 26

PROFIT AND LOSS ACCOUNTS.

	Yen	The above di tributed as follows:	Yen
Net Profits for this term	875,241.10	Reserve Funds	400,000.00
		Dividends	350,000.00
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Total	875,241.10	Total	875,241.10.

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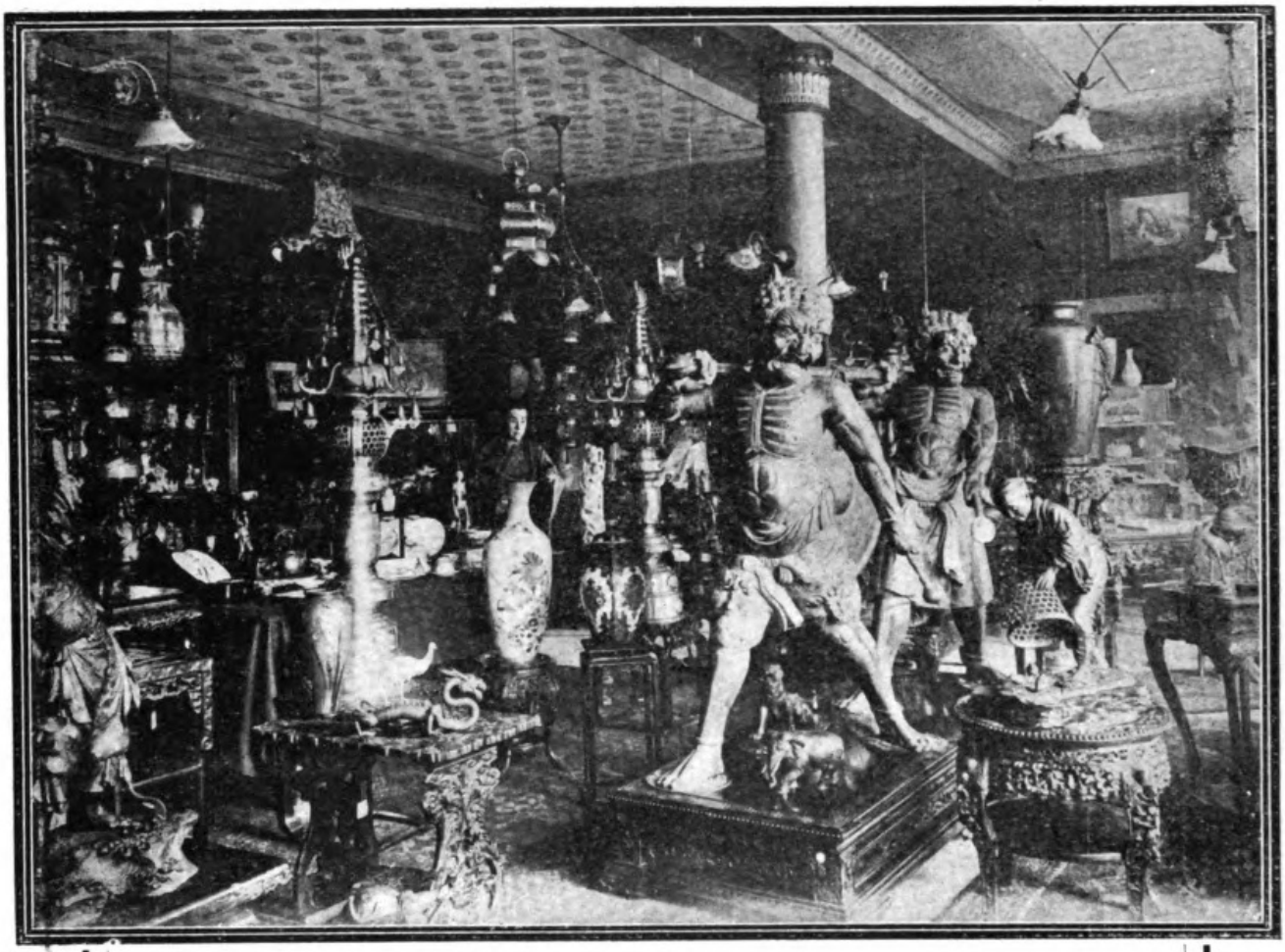
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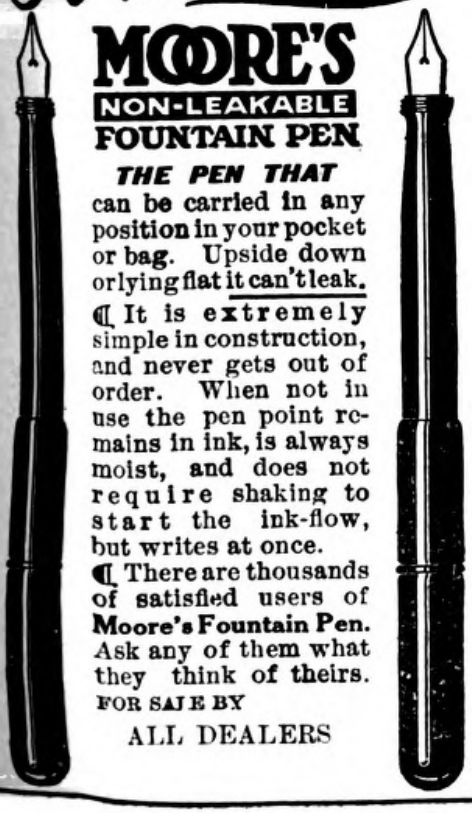


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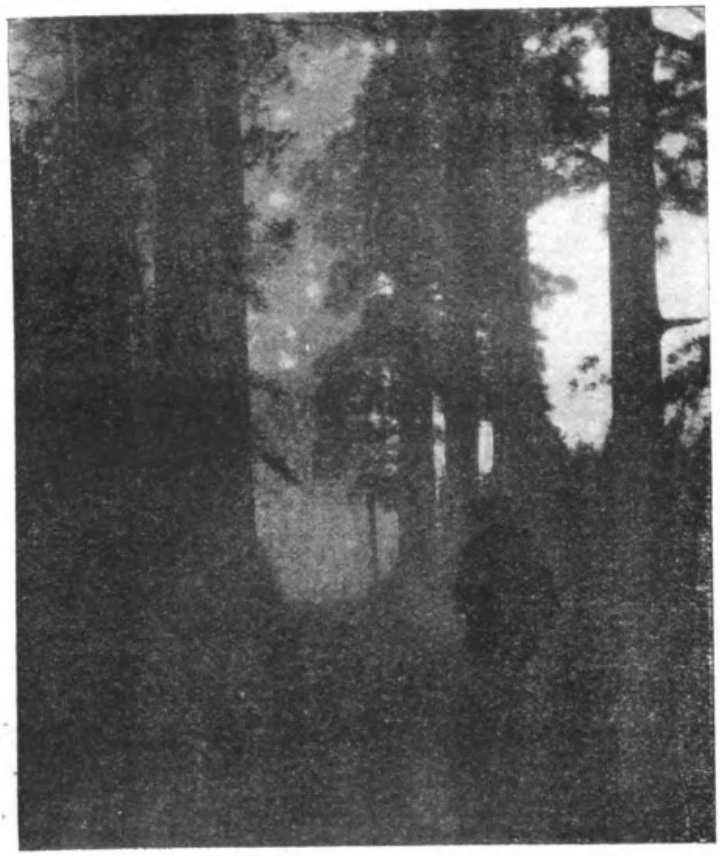
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意に依て、此目的は達することが出來るであらう。

此意匠斬新と云ふことに付きましては、どうも京阪地方の人の方が趣味を多く有つて居るやうでございます、先達ても京都商品陳列館の開館式に參りまして、二日續けて六時間ばかり參觀して參りましたが、概して京阪地方の意匠と云ふものは輸出品に適合するやうに見ました。一体東京の方は東京氣風と共に總て意匠は地味でございまして、玩弄品に傾く嫌ひがありまするが、大阪京都になりますると意匠がどうしても雄大に且つ派手に出來て居る、さうして頗る實用に適つて居る、さうして總て我國の貿易上發展すべき所は先づ東の方太平洋を渡りまして米國加奈太、それから西は清韓及滿洲、それに印度、南洋、濠洲、先づ之を吾人の海外貿易の發展地としまして、其人口と財力を調べましたならば、佛蘭西、英吉利にまで參りませぬでも、是れだけの發展地を有つて居りましたならば、日本が優に工業國として成立つことが出來るたらうと思ひます、勿論尙ほ進みまして米國を超へ大西洋を渡り英佛兩國を始め歐洲に大陸發展が出來ますれば、是れは又非常に得意を增すものでありまするが、兎に角唯今申上げた數箇國を我が貿易發展地としたいものだと思ひます。彼れ等はどう云ふ物を需用するかと云ふと殆ど何でも宜しい、敢て此方から斯う云ふ物を持つて行つても賣れなからうと遠慮するには及ばぬ、嗜好に投じた物を選んで持て行けば宜しい。

兩三年此方流行が止みましたが、今から四五年前と云ふものはあの煙草入、火落が付きました大きな煙草入、鎖が付きまして能く以前幡隨院長兵衛などが持つて歩いた煙草入、煙管筒を取つて仕舞つたのが非常に流行しまして、婦人は皆なそれを携帶するやうになつた、米貨で五十弗、六十弗位であつた、除り流行しまして、終ひには日本から一圓五十錢などゝ云ふ安物を持つて來る是が下女の手に這入る、奥樣がお嫌ひになると云ふことで遂に流行に廢れて仕舞うた。一朝向ふの嗜好に投じました以上は、米國の今日の財力でありますから敢て買はぬと云ふことはない、併し迚も向ふの意匠の流行に日本の職工の頭が應ずることが出來ない。應じられるのは獨逸品である、獨逸品なるものは購買者の弱點を能く察することが出來る、其購買者の弱點を察

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ことであるから、米國に於て製茶課稅案の出まする時も、貧乏人の口に這入る茶はカフヒーと共に無稅で置くべきだと云ふ論點であつた。貧乏人の必需品と云ふ茶が一磅五圓の六圓のと云ふ譯のものはない、でありますから年々需要が殖えまするが、下落の一方であると、思ひます、又米も其通りである、日本米は既に原價が高い、之に課稅して運賃を拂ふと一封即ち二合弱で七八仙乃至十仙の價になります、將來內地の需用が益々增加するに連れて海外に輸出すると云ふ望は少くなるさうなりまするとと、米の補足品を見出さんければならぬ、それに付きまして先刻申上げましたやうな獨逸的の產業を發達せしめなければならぬと思ひます。原料及未成品で海外に輸出することは人口の少い國ならば宜しうございますが、日本のやうな人口の多い所では成るべく此加工品を製出しなければ勞働者に職業を與ふることが出來ない、最も必要なのは新たに原料を發見しまして、此原料を應用すること獨逸人の如くでありましたならば、まだ〳〵他に海外貿易品の國家を培養し得るものが出來るだらうと思ひます、私の考は職工なるものを養成したい、職工を養成するには職工の品性を高めたい、先づ徒弟小僧の敎育に就て充分の注意を拂はなければならぬ、と云ふのは、亞米利加の經驗に依ると製造に對して種々の意匠を凝すのは、工學士でもなければ又高等工業學校の生徒でもなくして腹掛、筒掛を掛ける職工に多い、職工は理論に拘泥せずして、始終實地にのみ一生を任せて居る者であるから、常に同じやうな物を造ることが厭きる、厭きるに依て嶄新なる物を造りたいと云ふ自然の好奇心が出るものである、此好奇心を誘道するとせざるとにありやせぬかと思ひます。今日の如き職工の品性は頗る下劣であつて、一日の賃金を貰へば一杯の酒一口の肉に代へて仕舞ふと云ふのが、彼等の一生の希望であれば、到底獨逸に於ける意匠嶄新と云ふやうな事は出來ないだらうと思ひます。故に品性と云ふものを高めて、職工自身が意匠を嶄新にさしたならば海外貿易の材料となり、延いて國家に貢獻することになるだらうと云ふやうな事を平生注意するやうになれば、從つて其徒弟たる年期奉公人にまで普及して行くだらうと思ひます。是は至極容易なることにして、唯だ工場主或は店主の御注

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重い物を入れると云ふと、底はポツリと、落ちて仕舞ふ、然るに獨逸の竹細工を見まするに、無論竹はございませぬから柳みたやうな物を使ふが其底も椽も同じ材料でありますから底だけ落ちると云ふやうなことは決してありませぬのみならず日本のは糊付が多い、甚しいに至つては輸出する途からして既に破損して居る、或る京都から參りました物が二十何箱と云ふ紙製品及竹製品ですが取出して見まするに殆ど一つも完全した品物がないと云ふに至つては流石に收稅に巧みなる稅關吏も課稅すべき理がないやうに思ふと言ふたことがありました。

獨逸人が斯くの如く工藝品に注意しまして、日本品の得意を奪ひ取ることであるならば、獨逸人に優つて居る吾々が、之に抵抗出來ないと云ふことは無いだらうと思ふ、是が出來ぬ以上は、先刻申上げました茶其他の十二三品を除くのは、到底海外輸出の道はないと申して宜しいかと思ひます。是はどうしても改良しなければならぬことである。所で明治十年から四十年まで三十年間に發達しましたのは何かと云ふと先づ生絲が第一です、生絲は明治十年に九百六十二萬圓、明治四十年には一億一千六百八十八萬圓と云ふことになりました。其以上に加工しました物が羽二重である、羽二重は明治十年には統計にありませぬ位に輸出がなかつた、それが四十年に至ると二千九百萬と云ふことになつて居る、併し此羽二重に對して佛蘭西にも瑞西にも强敵が現はれました、尙最も好得意たる米國では追々日本羽二重の摸造、否な摸造でない、日本羽二重を彼方で製出し始めるやうになりましたから、是も今後どう云ふ景況に至るか分りませぬ。其他非常に增加しましたのは石炭と云ひ、綿糸と云ひ、銅樟腦の如きは未成品でありますから、別段工藝上に何等貢獻することは出來ない、殊に茶の如き原料は騰貴する、工手間は高くなる迚も製造額を殖すことが出來ない、又茶の唯一の得意たる米國に於ては下落の一方である、日本では玉露と云ふと五圓以上十圓位の茶がありますが、米國に於ては茶は玩弄品でなく高價であるべき筈はない、米國人はブレッキファスト、フードと申して朝飯の食品と云ふ、パンにバタ、ミルク、カフヒー、茶、是だけの物は如何なる貧乏人でも無くてならぬ必要品であると云ふ

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ならば自然發展するでありませう。品物は良くて直段が廉い、と云ふ事は諸君の店で客毎に仰せられる話でありますが、獨逸のはほんとに其通りである。所で其意匠の嶄新に就ては、どう云ふ頭を持てばあれ迄に嶄新な意匠が產出し得るかと思ふ位です。從來奇を好む所の米國人も獨逸製造品には三舍を避けて居る、そこで獨逸の工藝家なるものは、自國の品物を作るのみならず、各國の品物を模造する、御承知の通り模造は何時も原品よりは廉くなりますが、品は落ちるものでもある、然るに獨逸の模造品は、價は勿論廉く製造は原品よりも堅固で、さうして色彩其他に於ては原品よりもずつと優つて居る。日本漆器は御承知の通り近來漆の原料が騰貴し手間賃が高いにも起因しませうが、非常に粗末になつて來た、米國の如き冬になりますと七八十度位の高度に室內を乾燥します所には、到底日本の漆器は耐えませぬで、中には四隅から割けまして、其割目からして中に張つてある新聞紙が出ると云ふに至つては實に氣の毒である、當業者に尋ねて見ますと、今日の如く廉く直切られて立派な物が出來ないと云ひ、需用者に聞いて見ると、別に廉い物を注文した覺はない、廉くは出來ない物ならば高い物として買ふことが出來るけれども、今日の日本漆器の如きは廉いと云ふて驚くほど廉くはない、惡いとは驚くほど惡いと云ふ實際それに違ひはないのです。そこで獨逸はどうかと云ふと日本の如く杉板がありませぬのでボール紙を應用した、彼の學理的の結果で立派な日本漆の摸造が出來る、日本漆器と申して米國あたりへ輸出して來る。四五年前は、直ぐ獨逸摸造品と云ふことが分つたと云ふのは繪の配合が違つて居るので何時も其點を指して是は獨逸の摸造であると云ふことを購買者、問屋並に小賣商人に注意したことがある。然るに獨逸の當業者は鑑るところがありましたか、今日は橫濱の獨逸商館へ原圖を註文して、來て立派な着色の下繪も拵へてやるのであるからして、吾々の見る所に依つても遙に日本漆器の以上にある。其他紙製品玩弄物などに至りましても殆んど摸造せぬものはない。又玆に一例を擧けると日本の竹細工は實に脆いものである、籠を作ると云ふと、一本の竹を曲げまして底から椽を作るのでありませぬで、底には別に竹を編んである、外國人が何か

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が八圓八十九錢に付きます。十五倍の增加になつて居る。併しながら、明治四十年に於ける各國の輸出入貿易額を日本の貿易額と一人當りに比較すると日本は非常な差があるのでございます。諸君が御承知の通り和蘭國は、小さく人は大勢是が筆頭に居るので一人當り貿易額が六百七十圓、米國が過去二十年間に非常に進歩しまして、第二位に居る、一人當りが三百六十圓。白耳義三百十圓、英國が案外に少いけれども二百九十圓それから意外に感ずるのは濠州、此一人當りが二百七十圓、加奈太百八十圓、獨逸が百二十圓佛國が百十圓、伊太利になりまして五十圓、所で前申上げた通り日本は僅に十九圓、之を露國の十圓、清國の二圓五十錢と云ふに較べると多少人意を强ふするに足りまするが、兎に角一人當り十九圓と云ふ貿易額はなか〳〵列國の伍伴に入る資格はない。

過日來此三十年間の貿易品に就て極く概略を調べましたのに、明治十年以來增加の傾にありまする商品は、製茶、銅青銅、米、魚油、鰑、昆布、樟腦、龍腦、石炭、生糸、落花生、であります。併し殆ど半製若くは原料品と云ふても宜しいやうなものであつて加工したもの丶內で增加しました物は羽二重、絹半巾、綿糸、木綿、金巾、花莚、燐寸、麥桿眞田、洋傘の如きものであります。此內でも綿糸、木綿、金巾、花莚燐寸など云ふものは、輓近十年內外に發達しましたもので、明治十年以來引續いて發達して居るのではございませぬ。所が明治十年以來の歷史を持つて居りまして、さうして加工品であつて、我工藝品として大に誇るべき品物でありながら、唯減少の一方に傾いて居るものが、漆器、陶器、黃銅品、七寶、甲斐絹、段通、總ての部類に屬する玩弄品。然も此八九品が最も加工する者であつて、幾何の手を經るに從つて勞働賃金も取ることが出來、又種々の原料を使用しまするので、貿易品としては實に有利且つ必要な物でありながら、氣息奄々として居るのは甚だ殘念の次第ではありませんか。彼の獨逸が普佛戰爭後工業非常に發達して、今や、北極から南喜望峯の端まで獨逸品あらざるはない、上は富豪の家から下は日傭取の臺所まで獨逸品は轉がつて居る。如何にして斯の如く發達したかと云ふと、意匠が嶄新で製造が堅固で價格が廉い、成る程是れ

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た事だけを此所で繰返します私の持論は海外貿易がなくして國家の獨立は出來得るものでない海外貿易と云ふものと國力發展と云ふものは相伴ひまして避くべからざる者である、內地の貿易は唯海外の輸入を防ぐに止めまして、海外から硬貨の流入を誘ふ手段とはなりませぬ。其手段は海外貿易に依る外はあるまいと思ふ。海外貿易は輸出輸入の二つになります、輸入は硬貨を海外に運び去るもので、輸出は硬貨を內國へ呼迎えるものである。英國が今日經濟上世界に重きを爲して居は詰り硬貨を英國に吸收する機關が完備してありまするからの事である。米國の如き今から二十年前と云ふものは、輸出入平均を得ませぬで硬貨は皆な海外へ出る、故にカリホルニヤ州の金銀山の發見も何等米國の國力の發展に利することがなかつた、然るに晩近十年間と云ふものは、製鐵業と炭鑛業の勃興と共に、全く昔日と位置を變へまして、今日は米國が工業上獨立を爲し得るのみならず、其餘り物を以て海外に供給することが出來る。之に依て二十年前には國內の金銀貨を擧げて歐羅巴に輸出しましたものが、今日は毎船に倫敦から金の棒やら金塊を輸入して來ると云ふことになつた、之を以て見ても海外貿易の國家に必要であると云ふとは言を俟たないと存じます。之に反して土耳古と云ひ埃及と云ひ、其他擧げて數ふるに遑ありませぬが、亡國の事蹟を鑑みまするに何時も海外貿易が衰退して居る。是に至つて外債は頻々として來る、元利共償却が出來なくなつて來る、遂に外國人の干涉を招き遂に獨立を失ふと云ふことになる。海外貿易は是まで餘り日本國民の注意を喚起しませぬでしたけれども、私の思ひまするには海外貿易は、國力の發展と相伴つて一日も忽諸にすべきものでないと云ふことを感じて居ります。

日本の海外貿易が過去三十年間如何に發展して來たかと云ふことをちよつとお話しまするに、大に人意を強くする事實が現はれます。明治十年以前は確たる統計がございませぬから、調査の途がございませぬが、明治十年の輸入高は二千七百萬圓、輸出高が二千三百萬圓、當時の人口が三千四百萬で輸出額は一人當り六十八錢であつた。明治四十年に至つては、輸入が四億九千四百萬圓、輸出が四億三千二百圓此輸出を人口四千八百萬人に割當てると云ふと、一人當り

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れませぬがそれは實際私共が屢々出會つた事であつて向ふで賣る品物に內地で賣る直段を付けて居る人があつたから注意を要すると考へます其他幾つもありますけれ共、極く必要な事は今申した事でありまして、殊に英貨と日本貨幣との換算の事に注意をして直段を極めるに英貨を以てお極めになるのが必要であらうと思ひます。

猶一言致して置きますのは、品物を選ぶに就て注意すべき事で、今現に輸出して居る物等將來輸出の見込のあるものは勿論でありますが、純粹日本風のものでは迚も賣れまいと思ふ物が流行することもあるからさう云ふ事も考へて、流行に投するのではなくて、此の方から流行を喚起すると云ふ考から、さう云ふ風の物も矢張り出す必要があらう、先年沖繩へ行きますとき、大島へ船を付けた所蘇鐵の葉を澤山持つて來る、蘇鐵の葉が輸出になると云ふ事を知らなかつたから妙な事だと思つて聞くと、神戶から重に獨逸に行き色々な裝飾に使ふと云ふ事であります、是も意外な物を輸出する一例であります。

今英吉利へ行く物品中價格拾萬圓以上のものを調べて見ましたが明治四十一年の統計に據れば米、銅、樟腦、菜種油魚油、木臘、羽二重、手巾、段通、絹製寢卷、雁皮薄樣、陶磁器、漆器、木材、百合の根、眞田（麥桿、經木の兩方）竹製品、玩具と云ふやうな物で其內更に百萬圓以上のものを擧げれば羽二重、手巾、銅、眞田、菜種油、其他の油類である加工品は極めて少ないまだ〳〵遣り方に依ては行く物があらうと考へて居るから返す〳〵も今度の博覽會は充分の結果を收めるやうに致したいと思ひます。

歐米貿易上日本人の最も注意すべき必要事項

總領事　能勢辰五郎君講演

私は能勢でございます、元來が其道に於ける私でございませぬからして、講話を致すと云ふた所で、別段御參考と云ふ程の價値も勿論ない事であります。外務省に出まして領事として在勤約二十年間の經驗と且つは職務上必要と認め

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永遠の利益を收むることを主眼とすべし。

是は丁度先刻言つた事で、博覽會は一時のものでない跡に販路を開くのが目的でありますから、唯眼前の利益を目的とせず一時博覽會の爲めに低廉の値をつけて後ではそれが出來ないと云ふ事では甚だ困るから、さう云ふ事のないやうにしたい、其事に就いて三十三年博覽會の時に實際私が驚いた事があります、外國人が或る出品を見て、是は宜いから將來取引をしたいが、どう云ふ具合にすると出品人に尋ねたとき其の出品人は答へて曰く先づ此品物さへ買つて貰へば宜い、斯う云ふ挨拶で私は甚だ嘆息した、何卒將來販路を開くと云ふ點に重きを置いて出品せらるゝ事を希望します。第三には

普通商品は現に貿易品たり若は將來貿易品たるべきものにして販路擴張の見込あるものを撰ぶは勿論主として英國人の嗜好に應じ且つ專ら實用に適するものを撰ぶべし是は能勢君のお話になつて居る通りの事で、詰り嗜好に投じ實用に適つて直に毀はれてて仕舞ふと云ふやうな事のない物を選ぶのが極めて必要である、それから、第四

繪畫彫刻類の美術品は風趣高雅にして國光を發揚するに足るべきものたるべし。

是も明白なる問題で、美術品は自個の特色を發揮した點がないと向ふの人は賞翫しない、と云ふこは是までの例に依て明かな事であります、第五に

美術工藝品は意匠斬新製作の精巧を主として鑑賞實用其宜しきを得たるものを撰ぶべし。

是も先程能勢君のお話になつた通りで、意匠が陳腐であると買ふ人はない工藝品と云ふものは實用と鑑賞と相兼ねるものでありますから、意匠に重きを置いて趣向が嶄新でないと一向注目せられない、そこで意匠が嶄新にして又實用に適すると云ふことが最も必要であつて否らざれば到底珍重される見込みがない、第十五に

出品物の賣價は將來の取引に重大なる關係あるを以て生產費運賃保險料荷造費等を參酌して著實に之を定むべしと云ふ事があります、向ふに行つて商買をする以上は勿論運賃保險料も見積りて直段を定めると云ふことは當り前であつて、そんな事を申上げると詰らぬ事だと仰有るかも知

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二　許可したる數量以上の出品を爲したるとき。

三　出品が腐敗融解等の爲め陳列に適せずと認むるとき。

四　本則其他日英博覽會に關する諸規則又は命令に違背したるとき。

三、四は無論でありますが一二は許可せられざる物を出品したる時又許可せる數量以上の出品を爲したるときと云ふ是までの博覽會に見た事がない、其理由を調べて見ると三十七年の聖路易博覽會の時に出品人の内に事務局の許可しない品物を、又許可せられたる品物でも數量が十であると二十も三十もどん〳〵賦つて送つたものがあるらしい、それがため非常に混雜を起して困つた。其經驗に依て今度事務局が新たに二十一條の一、二を設けたのであろうと察します是は甚だ遺憾な事で、今度の博覽會ではどうか左樣の事のないことにしたい、能勢君なども久しく海外にあつて充分御承知でありませうが、どうも外國では日本は戰爭もえらいし何事も出來る、併ながら商業上の道德と云ふ事に就ては甚だ不都合であつて、始め良い見本を見せるから其通りだらうと思つて注文すると惡い物を寄越すとか種々なことをする、商業上の道德は低いと云ふことを言ふて居る、私も多少橫文字は分りますが、日本の事を書いた物を見ると商業上の道德は薄いと言ふて居る。實際それ程の事はないのであらう、外國の言い方が酷いと思ひますけれども、兎に角さう云ふて居ることは事實である、其際に我同盟國で前に申す如き好意を持つて日本の品物を迎えて居る所に事務局が許可せぬ物を送つて混雜が起りそれ等の事が知れると假令ひ直接貿易上の事ではないにせよ德義心の薄い證據となりそれに依て平生の豫想を確められる樣な結果になるから、今度の博覽會はどうぞしてさう云ふ事なく極く確實に信用を保つ事を切に希望する譯で二十一條の一二の如きは空文になるやうに祈つて居ります出品人の心得に就ても詳しく事務局から示して居りますから十六まであります が、一々申上げる必要がない特に御注意を願つて置くのは

第二には

出品人は目前の利益又は單に褒賞を得ることを目的とせず販路擴張上必要なる標本たるべきものを出陳し貿易上

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が良いだけでは滿足が出來ない、貿易の道が開けて品物が出ると云ふ結果を納めねば、博覽會の目的は達しませぬ、此度の博覽會の後は日本の品物が多少英吉利へ輸出を增すと云ふことに致したいと存じます。

日英の博覽會場は敷地の面積十六萬八千坪、陳列館は二十棟で其面積が二萬千六百七十坪、日本の陳列館に用ふる所は九棟六千七百四十一坪、其內一千百五十五坪が賣店で、丁度棟數から申せば凡そ半分、坪數で云ふと三分の一の割合になつて居る、是迄日本が外國の博覽會に賛同した例に較べると一番大きい明治二十六年市俄古萬國博覽會の時日本の取つた面積が千八百八十一坪、三十三年の巴里博覽會は少し減て千二百二十六坪、聖路易三千六百七十二坪、今度は六千七百四十一坪でありますから殆んど聖路易の倍と申して宜しい此面積に相應の品物を列べると云ふことは隨分困難でありますが、先方の希望で美術、教育、陸海軍等皆沿革を示すべき品物を出して呉れと云ふことで政府も其方針でありますから、參考品が大分行きませうと思ひます。

日本が賛同した博覽會の沿革をちよつと申上げますると慶應三年に舊政府が佛國巴里の博覽會へ出品したのが初めで次に明治六年の墺國博覽會の時分には私も參りましたが博覽會と云ふものは極く新らしい事で誰も進んで出品しやうと云ふこともなく、政府が一切品物を買ひ上げて、商人製造人等も官費で隨行さしたと云ふやうな譯であります。其後段々博覽會の事が分つて出品人が出來る、併ながら運賃等は全部政府で持つたが今日では運賃保險料は出品人が出すことになつた、明治三十三年巴里博覽會の時に出品協會と云ふものを拵へさして是が全國の出品人に代つて出品を輸送し之を列べ之を賣り、說明もし保管もし賣れない物は持つて歸ると云ふ例が始つてそれに政府が相當の補助金を與へた聖路易の時に其通りで今度も亦出品協會が出來て出品人の爲めに總べての仕事をする筈であります。今度の出品規則の內で特に御注意願ひたいことが一ヶ條ある、第二十一條に斯う云ふ事がある。

左の各號の一に該當するときは出品の輸出若くは陳列を差止め又は適宜の處分を爲すことあるべし。

一　許可せざる物品を出品したるとき。

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した。其博覽會が濟むと間もなく當年日本と英吉利の博覽會を開きたいと彼方から申込みましたが迚もそれは難かしいと云ふので斷つて居りまする內に、それならば明年と云ふとで遂に四十三年に開くことになつた所で英國は我同盟國でもあり此博覽會に就ては先方で非常に好意を表しまして何事も當局者の交涉に應じて便宜を與ふるのみならず英佛の時には英吉利の方では英佛博覽會、佛國の方では佛英博覽會と唱へて居つたのを、今度は日本文英文共に日英と書くと云ふことでございます。其邊の事は和田君から段々承はりましたが、さう云ふ工合に先方が好意を表して居りますから、此方のやり方が拙いと非常に困る話である。萬國博覽會でありまするし大きい國もある小さい國もある種々雜多の中に交じつて居るから宜しうございますけれども今度は全く一本立で最も人の注意を惹くのであります、英國の品物は自分のものであるから珍しくありませぬ故先づ日本の品物が博覽會の呼び物になる譯で良ければ非常によし、失敗すると大變工合が悪い、何卒一つは兩國の交際上一つは貿易上から大奮發をして旨くやつて戴きたいと云ふ事は申上げる迄もない事であります當勸業協會などに於ても痛心してどうぞ會員は勿論、會員外の諸君も充分御注意を願ひたいと考へて居ります。

英吉利と日本の貿易は偏重偏輕でありまして、日本から彼方に賣る品物は少く、向ふから買ふ物は隨分ある英吉利全體の貿易額は先日事務局から發表したものに書いてある通り一年の輸入六十五億圓と云ふ巨額で、其內日本から行くものは二千五百萬圓外ない。丁度能勢君もお話になつた通り將來日本の最も肝要なる輸出先は亞米利加、清韓地方、印度と云ふやうな工合ではありますが、英吉利の如きは遺方に依つては隨分輸出を增す餘地があるであらふ殊に彼の國は自由貿易國で亞米利加や何かの樣な高い稅がない、少數の酒とか煙草とかの外は無稅であります、其點も亦一つ考慮して見たら宜しくはないかと思ひます。

そこで博覽會は動もすると一時の御祭になりますけれども本來は色々の品物を見せて、後に其販路を開く目的であつて一時の御祭でない唯人を大勢寄せるのには何か少し、御祭騷ぎも加味しなければならぬのでありますが、一時評判

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や人口百萬を有する大都會となり、日に月に益々隆盛の域に赴き、南韓には、工場建設せられ綿の栽培盛に奬勵せられ、牧畜は至る所の山野平原に行はるるを見る。

幾百萬の樹木は、不注意なる韓國政府が亂伐に依りて、赤裸々となれる山々に栽植せられ、幾千の韓國人は、非常に豐富なる諸金屬の採掘に從事し、金、銅、鐵等の金屬は、盛んに外國に輸出せられ、又大なる農事試驗場も設置せられ、從來無智なりし農民は今や最も進歩せる耕作の方法を敎へられつゝあり。

從來、韓國人としいへば、不潔、無學、虚弱にして、而も素漢貧の殘忍なる人民と認められ。學校なく、法廷なく、又法律なく衛生なく、極端に言へば、政府すら存在せざりしが、今や市街村落の別なく、至る所に各種の學校建設せられ幾百万の子弟は敎育の恩澤に浴するに至り。又裁判所は全國樞要の場所に設置せられ、訴訟も自由に出來得ることとなれり。加之、各地方の都市には、清潔法施行せられ、諸般の行政も亦行屆き、貧民を無料にて收容する大病院も建設せられ、各國より各種の宗敎家が渡來して盛んに傳道せらるゝに至れり。

嗟、韓國は、今や發展の氣運に際會せり。

吾人は、是に於てか、世界に於ける先進諸國の人士が、此憐むべき韓國人民に同情を寄せ、適當の指導を與て速に現今の狀態を一新し、過去數百年間、暗黑に、且全く絶望の域に呻吟せる斯の國民をして、獨立の氣運を得せしめんことを切望して止まざるものなり。

東京勸業協會に於ける名士の講演
日英博覽會出品に就て

（明治四十二年五月二十七日東京勸業協會に於て）

日英博覽會出品協會會頭　平山成信君講話

御承知の通り昨年倫敦に於て佛英博覽會と云ふものがあつて佛蘭西と英吉利の品物だけ列べた博覽會で非常に成功致

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む る資格を失ふに至りしなり。されば、今日に於ては、韓國の獨立なるものは、最早問題にあらずして、何れの邦國が、此獨立を失へる韓國を、誠實に、且最も有効に指導すべきかが、最も適切なる問題とはなりしなり。

伊藤公が、韓國統監として、最も善く此國を指導したることは、何人も異論なき所なり。されば、今日に於ては、當初日本が韓國に容喙することを、最も激烈に辨難攻撃せし輩も、沈默して、公が韓國民の爲めに、萬難を排し、自國に於ける反對黨の妨害すら顧みず、赤誠を披瀝して韓國の爲めに力を致すものなることを承認するに至れり。

韓國啓發の狀態を詳述することは、徒らに冗長に流るゝの嫌なきにあらざるを以て、今玆に絮說せざるべし。而して、今日に於ては、韓國の前途には、最早希望の光明を認むるに難からず。されば、假令、日本が極東に於て覇權を掌握する間は、其獨立は頗る困難なるが如しといへども、而も前途の有望なることは、確實なるべく、遠からずして外國の力に倚らず、自國の實力を以て、政治を行ひ、皇帝自ら万機を總攬せらるゝの運命を開拓するの機會あるや蓋し疑を容れざる所なり。今や韓國皇太子は、全然非文明的にして、而も極めて不衛生的なる境遇を脫却して、東京に遊學し、上流の子弟と相伍して、文明の敎育に浴し、日本の皇室よりは、韓國皇太子の資格を以て、厚く待遇せられ、剩へ日本第一流の元老たる伊藤公を太師と仰ぐに至れり。而して、伊藤公は、韓國皇太子の輔育を以て、自ら晩年の任務とし、喜んで其職責を盡し、被保護國たる皇太子が受くべき待遇に比し、遙に優越にして而も極めて深切なる取扱をなしつゝあるなり。樞密院議長たる伊藤公が斯の如く韓國皇太子を日本に留學せしめ、適當なる敎育を施し、世界の事情に通せしめんとするは、畢竟近き將來に於て、此日本に於て成長し、而も自己の輔導敎育せる、青年皇太子をして、韓國の皇位に即かしめんとするの目的に外ならざりしなるべし。

嗚呼、此『朝なきの國』と書げる朝鮮國は、今や希望の曙光を天の一方に望み、東天既に紅を呈しつゝあるにあるやや。顧みれば、我が親しき友の語れる十二年前の韓國は、既に過去の夢と化し去りて又跡なく。徼々たりし京城は今

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然るに太皇帝の蒙昧なる、又もや陰謀を企てたるを以て、韓國民は茲に全く獨立の機會を失ふに至れり。太皇帝は、日本との條約に違背し、曩に、親ら日本と訂結せられたる條約に於て、一切日本の手に委したる外交に傷害を加へたるを以て、端なくも、時局は茲に轉進して、遂に軍隊を解散し、帝位をも讓らざるべからざるの悲運に陷り、剩へ日本をして韓國統監府を置かしむるに至れり。

伊藤公が、始めて韓國を訪問せしは、遠く十二年前即ち千八百九十八年のことなりき。公は此時淸國に赴くの途中なりしが、當時も亦、今日の如く、滿州に就て調査の要ありしを以てことの序でに、韓國の狀態をも視察せんとせられしが如くなりき。

當時韓國外務大臣の開催に係る饗莚の席上に於ける、伊藤公の演說中、實に左の一節あり。

『現今に於ける我日本の對韓政策は、常に韓國を補助するに存す。將來も亦敢て此政策を變更することなかるべし。縱し、不幸にして、往々此誠實を阻害せられ、其方針を支持することを得ざりし事實ありしとするも、日本の眞の目的は、常に韓國の後援となり、是を完全に獨立せしめ、文明の域に進ましむる樣補助を與ふるに存することは、予の確かに保證する所なり。又日本が韓國の完全なる獨立を希望することは、眞正なる事實にして全く疑ふべきにあらず。何となれば、日本が花々しく活動をなし得ると否とは、韓國と最も密接なる關係あればなり。若し夫れ韓國の獨立を妨害せんとするものあらば、是れ取りもなほさず、日本の前途に對して障害を加ふるものに外ならず。』云々

十二年前に於て、斯の如き演說をなしたる人は、此三年間、無冠の帝王として、韓國統治の權を掌握し、或は皇太子の師父となり、或は產業發達の法を講じ或は敎育の普及改善を圖り殆と全力を傾倒して韓國啓發の政策を實行し來りしなり。顧ふに日露戰爭なるものは、露西亞が、韓國の獨立を危ふし、所謂日本の前途に一大障害を加へたるを以て、日本が憤然劍を抜きて起ちたるものに外ならざるなり。

韓國は、太皇帝が屢々國家の大計を誤れるが爲に、國民の愛國心は如何にもあれ、日本をして、他の國が韓國の獨立を阻害するの理由を以て再び劍を採りて起つを得ざらし

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は是を採納し、漸次改革を實行せんことを誓へり。然れども此嚴かなる誓言は、畢竟架空の宣言に過ぎずして、一も實行せられたるものなく、病は益々膏肓に入り、貴族の一部を除くの外韓國人民は全く救ふべからざるの窮狀に陷りしなり。』と。

以上の談話は、今日あらゆる方面に信用を有し、地位聲望ある紳士の口より出でたるものにて、事實の眞相を穿つや、固より論ずるまでもなきことなり然れども、十年以前の過去に屬する當時の狀況を陳べたるものに過ぎざるが故に、今日に於ては、敢て怪しむに足るものなきが如くなれども、而も是を現下に於ける韓國の狀態に比較するときは、思ひ半ばに過ぐるものあるは、固より言を俟たずして明かなるべきなり。

千八百九十八年（明治三十一年）以來日露戰爭に至るまでの間に起伏せる波瀾は、極めて最近の事歷に屬するが故に、今玆に架說するの要なかるべし。由來、韓國は恰も一塊の肉の如く、猛犬相互に牙を鳴らして、爭奪を試み、遂に空前の大戰爭をば、現出するに至りしなり。此間に於ける韓國の狀態は、極めて憐むべきものにて、何等の進歩も觀ること能はず。人民の產業といへば、一部の農業の外には、何等の見るべきものなく、農民は唯僅に其日其日の飢を凌がんが爲めに、覺束なくも手足を働かすのみにて、將來の希望とては、毫もあることなく、毫厘の貯とてもなすこと能はざる實況なりき。

日露戰爭の終りを告ぐるや、ポーツマスの條約に依りて、韓國の管理權は、當然に日本の掌握する所となれり。而して、此條約中、補助、指導、支配なる文字は、最も重要なる意義を有し、日韓の關係の楔子とはなりしなり。

韓國の統治策に就ては、日本の政治家中に種々の議論ありしも、大體二說に區別することを得べし。即ち一は合併論にして、他の一は、條約履行論是れなり。條約履行論即ち條約の文章を其儘專心實行することは、專ら伊藤公一派の政治家が主張せし所なりしが、此論遂に勝を制して、韓國が、將來に於て十分發展の域に進み、日本の善隣として、適當なる政治を實現し得るに至るまでは、日本に於て補助と指導とを與ふることに決定せり。

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が人民の安寧幸福に對して、毫も顧慮せざるの結果幾分か此の畏敬の念を減殺せられたる傾なしとせず。千八百九十八年（明治三十一年）のことと覺ゆ。豫て韓國に組織せられて多少の勢力を有する或團體が、皇帝に對し、韓國文運の進歩極めて遲々たること、人民の生命財産が甚だ不安なること、並に皇帝には統治の資格なきこと等の理由を以て、是れが讓位を建白せしことありき。此注意すべき建白書の文章は、廣く國内に流傳せられたりしが、其要旨は大體左の如くなりき。

至尊陛下、登極せられてより、茲に三十有五年。祖宗より彼廣大なる領土を繼承し、蒼生に憐みを垂れ、常に意を政治に用ゐ給ひ、善政を敷かんことを渴望せらるゝや久し。然るに在廷の臣僚其人を得ず、補弼の材に乏しき爲めに、陛下躬ら萬機を親裁し、内外の庶政に軼掌せられ、痛く宸襟を惱まさせらる。而して群小常に陛下の左右を圍繞し、敢て陛下の聰明を掩はんとす。是故に、或は恐る。玉體の健康を害せられんことを。臣等恐懼措く能はず。伏して願くは、陛下其萬乘の位を皇太子に禪り給ひ、以て健康を保全し、聖壽をして萬歳ならしめ、皇室の礎を、泰山の安に置き、國運の隆盛を致さんことを。誠恐謹惶謹で奏す。

斯の建白の採納せられざりしは、固より言を竢たざる所にして、皇帝は、其政務の繁劇なるにも拘らず、日夜酒色に耽けり、遊惰淫逸の風、宮中に靡蔓し、毫も民意を納るゝの狀なかりき。

爾來、人民の忿怒は著しく表はれ、暴擧を企つるもの續出するに至れり。是等の暴徒は、或は皇帝及び皇太子の毒殺を謀り、或は、民衆を煽動して政府の施設に反對せしめ國内は、恰も、鼎の沸くが如く、騷擾殆ど名狀すべからずされば皇帝の如きは、常に多數の兵士に護衛せられ、又或時の如きは、外國の軍隊に警衛せられて、僅に其安全を保ちたる程なりき。彼獨立黨とも稱すべき團體の如きは、此機に乘じて、不平の徒を嘯聚し、目覺ましく活動せり。

内國の事情既に斯の如くなりしかば、皇帝は遂に千八百九十八年（明治三十一年）の十一月二十六日を以て、各國使臣及び臣僚を延見し、彼獨立黨の提出せる政治上の意見

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盡く官吏の爲に、絞り取らるゝが故に、如何に勞働勤苦するも、僅に飢餓を防ぐにだも足らざるは免かるべからざるの實況なりき。されば、是等の人民は自己の口腹を充たすを以て足れりとし、遊惰に歲月を送るも亦止むを得ざるの結果なりしなり。

人民は擧りて、斯の如き有樣なるが故に、愛國の精神の如きは、尋ぬるに由なく、又設令然らざるまでも、其氣力は消耗して、國を思ひ、政を憂ふるが如き餘裕とては、毫も見出すこと能はざりき。蓋し韓國政府の如き人民の爲めに何等施爲することなきの治下にありては、人民が自ら進みて國事に奔走するが如き、固より萬あるべからざることといふべし。

或外國領事の言に依れば、今の太皇帝、即ち當時の韓國皇帝は、此國の主權者中、最も暴逆なるものならんといへり。蓋し此皇帝を圍繞する多くの宮內官吏は、概ね狡猾奸惡なる輩にして、常に自己の懷を肥さんとする外なき白徒のみなりしが故に、皇帝がかゝる評を受くるも亦偶然にあらざるべきなり。

人民中には、往々其暴虐に堪へず、意見書を提出して陳情するものなきにあらざりしも、一も採納せられたることなく、唯往々にして實行せられざる虛僞の宣言を聞くことあるのみ。

又東學黨なる一派の韓國人は、其首領統率の下に、反旗を飜して、暴虐なる官吏に抵抗したることも屢なりき。されば、當時の韓國は、暴徒至る所にあらざるはなく、到底今日の比にあらず。蓋し韓國は、遠く四百年の昔より、今日に至るまで、暴徒の反亂相踵ぎて起り殆ど寧日なしといふも過言にあらざるべし。今日所謂排日派と稱する暴徒あれども、自分が十二年前始めて此國に渡來せし當時、盛んに橫行せる盜賊及暴徒等に比すれば、比較的に穩和なるものといはざるべからず。

韓國は、古來斯の如く紛亂を極め、皇帝は、更に統治の實を擧げざるにも拘らず、東洋に特有の皇帝なる名稱に對しては、人民の畏敬心は、毫も減退せしことなく、皇帝といへば、恰も天日の赫々たるを仰ぐが如く、又神威の炳然たるを見るが如く思はるゝを常とせり。然れども、皇帝

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發展せる韓國

アッソシエイテッド、プレス
亞細亞部長　ケネデー

由來、韓國官吏には、衛生思想なるもの極めて乏しかりしが、曩日、端なくも、虎烈刺病の大流行を來し、僅々二箇月間に、約三千人の死亡者を算するに至りしかば、流石に、遲鈍なる韓國官吏も、俄に覺醒して、茲に衛生思想を喚起し、此惡疫に襲はれたる都邑に於ては、特に衛生上の施設に注意するに至れり。

彼京城を始めとして、主なる都邑に於て清潔法施行せられ、稍〻衛生に適するに至りたるは、是れ、とりもなほさず、韓國の狀態に一轉化を來したる著しき表徵にあらずとせんや。

今日に於てこそ、韓國の官吏も人民を保護するに至りたれども、從來、韓國の人民なるものは、政治上に於て、何等の保障あることなく、法律又は其他の成文律に依りて、生命財產の安全を保護せられたること、絕へてなかりしなり。二三箇月前予が京城に旅行せしとき、永く彼國に居住して、其事情に精通せる某氏は、予に語るに此間の消息をてせり。其要に曰く。

『自分は、十二箇年以上も此國に居住し、自ら內外の事情に通曉せるを以て、此國を品隲するの資格あるを信ずるが故に、極めて公平に、自分の所見を語らん。自分は、元來韓國人を愛するものにて、又日本人をも、決して嫌ふものにあらず。自分は、現に七箇年の星霜を日本人の間に、而も、極めて愉快に送りたるほどなり。

十二箇年前の京城は、實に世界無比の不潔なる都會にて、衛生思想なるものは、上下を通じて、絕無といふべく、病院などの設備なきは勿論、自分等の如き、外國人が居住するに適する家屋とては、固より、一もあることなく、市街は、異臭紛々として鼻を撲つの有樣なりき。

又當時の政治界は、市街の不潔なるよりも一層酷しく、上下を通じて、腐敗の極に達し、可憐なる賤民は、壓迫に壓迫を加へられ、財產は奪はれ、精力も希望も渴き果て、困憊の狀殆と目もあてられぬ程なりき。蓋し人民の膏血は、

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影するのにその赤色を赤色の顔料にて、その青色を青色の顔料にて、また綠色を綠色の顔料にて捺染するといふのであつた、爾來着色寫眞方法の實用的成功を得んとする者は皆此の一般的原理に則れるのである、此採用せられたる方法は實に巧妙にして信賴するに足るものである、而して今や大部分成功に近きつゝある數名の人は開路者たるの名譽信任を博しつゝあるのである。

十年前シカゴのマクドノー氏は一百萬弗の資を投じて一會社を組織し大に着色寫眞術の爲めに貢獻する所があつた、然るに數年にして不幸失敗の不運に陷つたのである、勿論氏の撮影にかゝるもの大に見るべきものがあつたが氏の業に從事して居た寫眞師等は會社の失敗に際し離散の止むなきに至つた、茲に於て自然に對し忠實にして驚くべく優美なる百葉の着色寫眞は此の間該方法によりて作り出されたのである、實に此の各葉は驚くべく高價のものであると、實際商業上の企畫は成功したとするも其の材料の上に於て多大の費用を要したであろう、氏は會社の失敗以來數年ならずして死去したのであるが氏の優美にして利益ある此の方法は多大の功績を遺し且つ疑もなく數年を出でずしてその復興を見るであらう。今や該問題の解決を試みんとするもの次第に多く、佛蘭西のルーミエレ兄弟の如き、着色寫眞の特種の感光板及び用具の製作に從事して居るのである、予が東京に到着以後小西氏が此の種の感光板を用ひて製作した甚だ美麗なるもの數葉を見た、而して英米及獨逸の寫眞師もまた往々意外の好果を奏するところの方法を案出したものがある、そこで我々は此の時に際し着色寫眞の實用的方法の研究は目下の急務であるといふことが出來る、予は今日までの斯界の經歷に就て多少知る所がある、また寫眞科學の特別科に就て予の長時日の研鑽は以て世人の失敗の跡を辿り具に成功を期せんとするのである、日本にありては色の配合、即ち單純にして溫雅なる形に於ける美の啓示は一個の美術になつて居るが故に、予は日本に於て予の方法を實際的に應用して以て聊か貢獻しようと思ふのである、加ふるに予の最も喜ぶ所の日本人の禮讓に於て嚴及び高尚なる觀念のあるのを見ようと思つて日本に滯留しやうとするのである。

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石類のもののみ僅かに其昔時の俤を忍ばしむるのみである、故に支那唐宋のものを研究するとしても日本へ來らざれば唐宋の作品を見ることは出來ない、更に日本には此の唐宋文明の影響を受けて日本特有の文明を生出したる作品も多數に現存するに於てをや。

或者は十九世紀後半のレストレーションの戰爭の爲めに日本に於ける美術品が一時外國に流出したゞ云ふものあるも是等は只だ政事上社會上の變動の爲めに大名が其平生の帳取の如き物とか又は文士が武器を賣拂ふが如きことはあつたかも知れぬが其大名又は武士の家寶として祖先より傳り來りたるものは決して手放したることなく又古昔より社寺に納められたるものも別に動きたる跡あるを見ないのである、要するに日本に於ける二千五百年以前の建國の君主は即ち　今上陛下の祖先であるし今の臣民の祖先は即ち帝室の祖先の臣民なるが故に祖先を崇拜すると云ふ國風あると共に祖先が愛翫した美術品は矢張其子孫が祖先を崇拜すると同じ心を以て愛護し以て今日に遺したのである、云々

彩色寫眞術

チョン、イー、ヒユースカンプ、

寫眞術の祖ダゲール氏が暗箱（カメラ）の中に映する影像を黑白色に於て永久的のものにすることが出來た時に暫く驚奇の眼を見張て居た當時の科學界は此の影像の色彩を定着し得べきことを研究し始めた、而して臺硝子に映する色彩の燦然華麗なることは夙に學者の考慮を促したのである、然るに當時の寫眞用具は未だ不整頓のもので、その撮影に際しては長時間光線に曝らさねばならず、またその方法は實にくどくしく覺束なき方法であつた、五十余年前而かも近世の乾板の發明以前チユーコスチユーハーロン氏が着色寫眞の成功を期すべきまた諸種の業をも企てるに足るべき原理を提出したのは稍や驚く可きことである、蓋し氏の理想的方法とは影像の原色を分析し三個の感光板に寫し、各板に原色の一色づゝを感色せしむるのである、詳言すれば一枚の感光板を單に青色に、一枚を綠色に、他の一枚を赤色に感色せしめ、かくして以上の三つの景（ビユウ）を合せて各々をそれ自身の色に於て捺染したのである、換言すれば畫像を撮

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文明將に日本國民に侵入せんとする勢ありしが俄かに交通禁止の嚴令發布されしため左程の影響を受けなかつた、爾後德川幕府の時代は天下安寧にして市民富裕になり且つ外國との交通禁止せられしを以て再び日本の特性を發揮し所謂元祿時代と云ふ極めて立派な極めて華奢な工藝品を生產する樣になつた、而して其十九世紀の半に至りて武家の政治茲に閉され王政復古した後のことは絮說するの要なかるべし兎も角も日本の美術が外國の影響を受けて居ることは概略以上陳べたる通りである。

さて日本美術の佳品は七世紀頃のものより繪畫でも彫刻でも建築でも皆帝室諸侯大社寺等に傳來して世界の總ての國に比較し最も完全に最も多數に遺されて居る是れ豈に日本の榮譽ではあるまいか、殊に不思議と思はるゝは、帝室の御所有にかゝる正倉院の寶庫の如き實に八世紀の建築其儘でしかも木造たることである、此木造の建築が千二百年の長き間雨露に曝されながら今尙嚴然として帝室の寶物を守護するとは是れ豈に床かしき極みではあるまいか、其の寶庫の中に納り居るものは當時の天子聖武天皇の御用いになつた坐右の帳取藥器武器の最も精巧なるもののみでなく尙當時役所の文書等も多數に現存して居る、而して一旦社寺に奉納せられしもの亦た他に損害されずして傳り居る、斯の如きことは殆と他に類例なきことであるがコレは詮り我日本の國情が自ら然らしめたことであろうと思ふ、即ち第一に我國は古より戰爭がないとは言はれぬけれども、其戰爭たるや只た臣民相互が各々權力を爭ふに過ぎずして所謂社稷を覆へすと云ふ革命の戰爭なるものではない、敵と味方とは戰爭しても帝室には敵味方共服從し尊敬して居る故に、帝室の寶庫又は神靈を奉祠する社寺等に對しては決して之を侵し之を奪ふ如きと絕へてあることがない、第二には日本の島國であつて外敵の襲來を受けたることがない、一度元の忽必烈（コップライ）に征められたことありしも彼も志を得ずして擊退された、これ日本に於て古美術品の安保せられし重なる原因であろう。

抑も東洋の美術を研究するには必ず支那唐宋の文明を研究せねばならぬ、が唐宋の文明は其後代々起る所の革命の戰爭のために燒き盡されて今は只だ土中に埋沒し置きたる金

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の技術家に學んだ日本人の技術者が製作したものもあるに違ひない、けれどもタトヘ日本人の技術者が製作したものにせよソレは全く支那の影響を受けたのである。

九世紀の終りに於て支那に大亂あり、ソレが爲めに日本との交通が斷絶した、丁度其時代日本に於ては王朝の最も隆なるときであつて天下泰平上下共に富裕であつたものだから外國交通の絶へし間に日本固有の文明美術が大に發達した、固より支那の文明を基礎としたのは爭ふべからざる事實なるも兎も角も日本美術の特性を發揮したのは全く此時代でコレが即ち藤原ピリオドの特性である。

十世紀の始まりより十二世紀の半頃までは先づ藤原氏の時代と云ふのであつて日本人の特性を現はしたる極めて優美な極めて華奢な美術品を製作したのである。

十二世紀の終りの頃に至りて將軍政治即ち武門政治が始まりて國民尚武の氣風勃興したる爲めに藤原時代の優美華奢の作品は一變して極剛健なる極簡易なるものを尚ぶ樣になつて來た、當時又支那（支那は宋の時代）と交通が始まり禪宗が輸入されたために益々此簡易、平直な墨畫の如きものが愛翫せらるることとなつた、續て十五世紀の初頃より明と交通を開き我朝の東山時代即ち足利義政の時代には最も多く此明の美術品を取寄する事とした、當時支那より輸入したる美術品の目錄が今尚嚴存するが其內今日に殘り居るもの頗る澤山ある、夫等は皆唐から宋にかけてのマスターウォークが輸入され大に日本の繪畫に影響を及して居る、將軍賴朝が天下の覇權を握りてより以來此足利時代を經過し織田、豊臣の元龜天正（十六世紀）と云ふ時分を中心として戰爭各地に起り上下武器を尊重するの風習流布せしかば刀劍、甲冑等の粧飾が非常に發達した、十六世紀の末尾に於て太閤秀吉が朝鮮を征伐するや其幕下の諸大名各朝鮮より種々の技術品を持ち歸り尚ほ各種の工人を引率して歸り自己の領地內に是等の工人を置いて朝鮮の技術を其土地に傳ふることとし以て朝鮮の藝術を我國に移植した、やがて天下は德川に移り世は太平になつたから其藝術は優美なる日本の陶磁器に非常なる發達を來した、先六十六世紀の中葉にホルトガル人が日本へ來り尋で千六百三十九年に外國との交通を禁止した迄の間は通商頗る盛なりしが故に西洋の

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日本の美術

（文責在記者）

美術學校々長　正木直彦君談

日本の美術を知らんと欲せば其變遷を知らなければならぬ其變遷を知るには先づ日本と支那との歴史的關係を知得するのが必要である、勿論此日支の交際以前に於ても或は日本固有の文明なるものは存立して居たかも知らぬが今日の所謂美術なるものは未だ始まつて居らなかつたのである。耶蘇紀元の三世紀の初頭に於て日本が朝鮮を征伐し、それよりして朝鮮との交通が始まり以て朝鮮の文明を輸入した六世紀の中頃に至りて朝鮮から佛教を傳へ來た、これが抑々日本の美術に影響を及した基である、而して其朝鮮の文明なるものは實は支那の文明即ち支那六朝の文明（支那北部の文明）であつて當時日本へ傳つたところの美術なるものは今尚大和の法隆寺に現存するのである、我國に於て朝鮮を通して支那の文明を最も多く吸收したのは七世紀の始め頃即ち聖德太子の時代である。

下つて八世紀の始めになりては朝鮮を經すして直接支那と交通を始め初めて支那南部の文明を輸入する事となつた、全体支那の文明も其本は佛教に由來するものにして多く印度の影響を受けて居る、蓋し支那北部の佛教美術は印度の北方の「トルキスタン又はコーテン等の陸地を經て支那に傳はり又南部の佛教美術はペルシヤ人の手によりて海路を經て傳はつて來たのであろうと思ふ此の時代は支那文明のクライマックスたる唐の時代で唐朝の文明が日本へ來りて奈良朝に傳つた、其藝術品は奈良の正倉院又は東大寺、興福寺等の大寺に保存されてある、以上の如く推古の遺物と奈良朝の遺物とは其間僅かに一世紀しか隔たらないけれども其美術の性質は全く違つて居る、此兩者の異なることは多少美術に眼識あるものは誰でも一見して其相違の點を見出すであろう、それより九世紀の終りまでは盛んに支那と交通して日本へ支那の製作物を其儘輸入したるものもあろう或は支那又は朝鮮から技術家が渡來して日本に於て製作したものもあろう、又或は支那、朝鮮

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武士道

大隈伯の談話

我國には他の國に見ざる所の文學あり、君に忠に親に孝に夫婦相和し朋友相信じ一朝國難あれば死を以て之に當ると云ふ精神即ち之なり、而して此の精神は古往今來上下各階級を通じ曾て變化なく消長なくして存在する日本特有の思想なり、此思想此精神を命名して或者は武士道と稱ふるも予は之を以て通俗文學と言はんと欲す、彼の田舍芝居、講談師の談、浪花節、常盤津、義太夫乃至新內、端唄等凡そ日本に於ける藝道の文句は皆此の思潮の發露にして其の情緒の矛盾衝突等を叙するの經行は一樣ならざるも要は只た此の忠君愛國、孝行節義を鼓吹し喚起するを目的とせざるものはなし、思ふに人間の道德的本位を主とする所謂人格の修養には此の通俗的文學程大切なるものはなかるべし、現時我國民の精神的教育は何を以てするかと云へば此武士道を知得せしめ實現せしむるを以て最も肝要なる事と信ず、然れども所謂武士道なるものは人によりて說を異にし或者は之を以てウオーリヤ、スピリット即ち戰さ好きの精神と稱へ、或人は只昔時の武士にのみ存在せし精神と云ひ又或者は廣義の意味を以て種々の解釋を與ふるが如し勿論何れも其精神は失はざれども說明の形式異るが爲め動もすれば世界に向つて種々の誤解を來す恐れあり、故に予は此の武士道なるものを稱して日本に於ける通俗的文學と云ふを以て適當とし且つ明白なりと信ず、最近西郷南州が官を去つて能く同志を集めたるも畢竟忠君愛國の至情に出でたる計盡にして是亦此通俗的文學即ち武士道の表現に外ならざるなり、不幸にして南州の精神は誤解せられ空しく城山一抹の煙と消へたるは惜みても猶ほ餘りありと言はざるべからず云々

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附錄

本協會の建物は鬱蒼たる上野公園の山を控へ前は漫々たる不忍池の水に臨み春花秋月の眺望に富めること他に多く其比を見ず今左に館内の大体を説明すれば。

階下一千五百十二坪

階下は商品の陳列場にして獨り本邦の製産品のみならず外國輸入品も亦た陳列する所なり即ち外人の入場者に對しては内國の製産品を紹介し内國人の入場者に對しては諸外國の製産品を紹介し比較的研究の便宜を與へんが爲めなり然れども諸外國の製産品は本邦の美術工藝其他一般工業に對し模範となり參考となるもの多きが故に是等外國品の出品は殊更歓迎すると共に可成丁重に且つ其場所をも吟味して配列せらる。

階上一百十五坪四合

階上は專ら應接間に使用せられ居るが故に其設備亦た相應に行き届き居れり此處には陛下其他皇族の行啓に際し便殿に供する特別の一室ありて華麗に裝飾を施し平常濫りに出入するを許さゞるものあり外國貴賓又は朝野名士の來觀等ある場合は凡て此階上に於て接待するものとす。

三階八十七坪

協會は定款により必要ある場合商議員會を開き又は毎月一回若くは二回實業上の講話會を開設することあり斯る場合は常に此三階を會場に充つ、此處には別段の裝飾を加へずと雖も一時數千人を容るゝに足り且つ快味言ふべからず。

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左の諸氏は本誌の編輯に助力する事を承諾せらる。

井上友一、今泉雄作、和田維四郎、織田一、岡實、高山甚太郎、中松盛雄、鶴見左吉雄、村瀬春雄、山脇春樹、山崎四男六、山口貴雄、眞野文二、松岡辨、松崎藏之助、正木直彦、古市公威、手島精一、櫻井鐵太郎、坂田貞一、宮崎駿兒、執行弘道、男爵目賀田種太郎、

十一　ジヤパンマガジーンと日英博覽會

「ジヤパンマガジーン」は日英博覽會に關する記事の報道を怠らざるは茲に特別に言ふの要なしと雖も愈々該博覽會開催の時に至らば本協會は特に社員を英京に派遣するか又は之に關する通信を他に依托するか兎も角何れかの方法を採りて一般實業家の便益と將來兩國貿易上の發展と効果を收めんことに全力を注きて盡瘁する所あるべし即ち日本政府の博覽會事務局又は出品協會等の記事は勿論英國側の該博覽會記事も共に正確且つ有益なるものを選み細大洩さず之を揭載して世界讀者の研究に資し併せて其厚意に酬んと欲す讀者幸に刮目して待たれよ。

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創立已來數年間は男爵大鳥圭介君會頭なりしが老年の故を以て近日引退せられ未だ後任者を選定せず創立已來常に大鳥男を輔翼せし平山武井兩氏等にて會務を統理す大鳥男は會頭の職を去られたれども繼續して本會に同情を寄せ名譽會員として會務を贊助せらる本會は大鳥男の外松方侯清浦子平田男大浦男松平男千家男小松原氏を名譽會員に推薦せり。

第十　雜誌ジヤパンマガジーンの發行

（事務所アドヴアタイザー社内に置く）

本協會の成立、趣旨、及其目的事業等は上來述べたる所の如し而して此趣旨目的に從ひ實業の發展を計らんが爲め協會の機關として雜誌ジヤパンマガジーンを發行し内外商工業の狀況會員相互の動靜等を紹介し併せて實業教育の資料を揭けつゝありしが今回更に其規模を擴張せんと欲し之を「アッソシエイテッドプレス」社亞細亞局主任ケチデイ氏及びジヤパンアドヴアータイザー社長フライシヤーの兩氏に計りたるにフライシヤー氏亦た恰も政治に關する事項を除きたる日本の實業文學、美術其他一切の事情を廣く世界に紹介せんため雜誌發行の計畫あるに會したれば双方商議の結果協同して茲に一大雜誌を發行する事となれり。

本雜誌はジヤパンマガジーンと題し英和兩文を載せ一冊百十頁（内八十頁は英文三十頁は和文）とす。

本誌は東京勸業協會發行の名義とし副會頭平山成信之を監督し。本會調査部囑託山下彌七郎其編輯主任たり而してフライシヤー氏を總支配人としケチデー氏は斯業の爲め十分の贊助を與ふる事を約しキンケイド嬢又編輯に從事せらるゝ事となり。

本誌第一號は新年號を以て始まり十二月始發行の豫定とし二萬部印刷すべし。

本誌の社說は可成之を專門の大家に請ひ廣く世界に其名論卓說を紹介すべし。

本誌の内容は能ふ丈記事の取捨を愼重にし先づ監督又は贊助員の批評を請ひ然る後之を揭載すべし。

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れ多くも今回　叡聞に達し思召を以て金參百圓御下賜の御沙汰を賜はるに至れり本協會の光榮何ぞ之に過ぎんや自今益々奮勵して斯道の誘掖を計り以て國家に貢獻する所あらん事を期す。

第九　本協會は如何なる人々を以て組織せらるゝや

副會頭　平山成信　　商議員　大塚琢造
同　男爵　武井守正　　渡瀨寅次郎
理事　湯本武比古　　香川勝廣
同　三輪善兵衛　　川端玉章
同　高村光雲　　村井吉兵衛
同　金田兼次郎　　中野鴻
同　藤井祐敬　　野村宗十郎
常務理事　宮崎豊次　　黒川榮勝
監事　星野錫　　草刈豊太郎
中澤彦吉　　牧野彦八
長井利右衛門　　前田兼七
商議員　伊東卓夫　　江崎禮二
岩田惣兵衛　　岡田來吉
林九兵衛　　島本德兵衛
西田嘉兵衛　　杉原忠吉
加藤友太郎　　堀江小十郎
谷岡金太郎　　荻島信吉
中村喜之助　　宮島信吉
中村清藏　　平尾贊平
杉原榮三郎

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(四)博覽會品評會出品奬勵、博覽會品評會出品奬勵に付ては常に當業者及實業組合各團體に注意を與へ印度孟買博覽會開設の通知に接しては該規則を飜譯して之を配付し横濱稅關より輸出品見本出陳勸誘を求められしに當りては同じく當業者を巡訪して其必要を説き京都五二會本部の戰時紀念品評會、韓國釜山商品陳列所の爲めにもた出品勸誘及受托協會規則を各實業團体に配付し白耳義國利榮壽博覽會に關しては出品發起人會を本會內に開設し其他內地の各共進會品評會の都度出品勸誘の勞を執る等直接及間接に誘掖の勞を執れり。

(五)實用英語會開設、直接外人に接して商業取引を爲さんためには英語の素養あるを必要とするが故に本會內に實用英語會を設け商店の子弟並に一般有志のものに專ら實用上の英語及書簡の認め方等を敎授せり而して本會の敎授法は陳列所の商品に付き敎授するが故に其成績著るしく僅かに數ヶ月間にして自己の用便を達し得るに至れり。之等は過去に於ける業務の最も著大なるもの丶一に過ぎず尙實業上の智識を普及せんが爲めに印刷物を頒布し又は製品々評會を開催して褒賞を贈與し或は英國艦隊の渡來あるに方りては日本特有の美術品を寄贈する等勸業發展の補益となるべきものは一として盡さゞる所なし其協會の信用日々に加はり以て今日の隆盛を來したるもの豈に其故なからんや又本協會內に會議場及倶樂部を設け會員又は會員外の希望に依り實業家の評議會同の場所とし廣く實業團体の中心點となり又相互親睦の目的を達せしむ。

第七　本會の會計

本會の經費は固定財產より收得する利益の外展覽會常設陳列館、商品陳列所の塲料各種の手數料、農商務省東京府又は東京市の補助金寄附金、正會員よりの會費其他雜收入を以て之に充て其收支豫算は商議員會の決議によりて之を定む。

第九　本協會の名譽

戰後國力の發展に資せんか爲め商工業の改進を促し銳意之が計畫を定め其實績著々として顯はるゝものあるに至れるを以て恐

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諸國に於ける商工業の狀況、輸出入の狀態、其他商品製作上の注意、商工業敎育荷造法の改良等直接商工業者の利益となるべき事項の講話を催ふし來聽者は悉く商工業者にして每會五百名乃至八百名に及べり而して東京高等商業學校に於ては各敎室並に圖書室商品陳列室等の縱覽を請ひ又東京高等工業學校に於ては特に諸機械の運轉其他同校事業一切の縱覽を請ひ商工業の智識啓發上尠なからざる利益を得又高等工業學校に工業徒弟入學の勸奬をも勗めたり。

(二)商況の調査報告、外國貿易擴張に付ては本會は東洋貿易に最も重きを置き計畫怠りなき折柄理事三輪善兵衛氏清韓へ渡航の擧あり仍て同氏に該地方商工業其他の狀況調査報告を囑託せり而して同氏よりの來報は屢く其向々へ詳報せしに同氏は多年商業に從事せる經驗を以て視察せられたる結果其報告の當業者に適切なる利益を與へたること甚だ多く爲めに當業者中其狀況を知りて大に奮發心を惹起し其輸出計畫を爲し若くは取引を開始せるもの少なからず此の各地の調査に付ては淸國天津在留鹽田眞君營口在留船津辰一郎君、上海在留白岩龍平君、韓國在留宮崎駿兒君、白耳義國在留大鳥富士太郎君へ本會通信を囑托せり其他の方面へも引續き同樣囑託して其通信を受くるの方針にて又必要によりては特に調査員を派遣することあり。

(三)商品陳列所の開始、日本橋區本兩替町東京建物株式會社の家屋を購入し其內部を改造し陳列の設備を施し明治三十八年五月一日を以て業務を開始し內外商品を蒐集陳列して當業者研鑽の資に供し併せて賣買紹介の勞を執りつゝありしも兎角狹隘にして十分の設備を爲す能はざるを以て四十年五月上野不忍池畔に現建物を新築し引續き商品の陳列を爲せるが日々入場するもの頗る多く其賣買取引の數亦不尠殊に外國人の求めに應じ出品人の宿所を紹介せること多々あり又內地各地方の商人に於ても本陳列所の出品に依りて直に取引を開始せる向ある旨出品人より報告せるもの少からず而して是等新に取引を開きたるは九州地方の商人に多きが如し又當陳列所出品は主として輸出を目的とする商品なるが故に卽買する購入者も總て完全なるものと認め些少の缺點あるも直に之を本會へ通知する向多し斯かる場合には其缺點の理由を考究して出品人に向ひ改良を促し我が東京製作品が外國市場に於て其信用を失墜せざらんことを勗めつゝあり。

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四十年一月地を上野不忍池畔に卜し新たに一大屋宇を新築して翌年一月茲に移轉し以て今日に至れり。

第三　本協會の組織

本會は明治三十六年十一月十一日農商務省に定款を提出し法人設立の認可を得同三十八年九月十二日定款を改正し又同省の認可を得たり。

第四　本協會の目的

本會の目的は美術工藝品並に一般工業の改良發達を計り其製產品の貿易を擴張し輸出を奬勵するに在り。

第五　本協會の事業

本會は前項の目的を達せんが爲めに左の事業を營むものとす。

一、研究會講話會の開催

二、イ商品陳列所を設け內外の美術品、美術工藝品及一般商工業の標本を陳列して說明並に賣買紹介の勞を執る。

ロ海外に於ける商品の販路需要適否の調査及び之が取引に對する調査を爲す。

ハ製作設計、意匠圖案、鑑定、試驗分析、翻譯、及外國通信の便利を圖る。

ニ內外國博覽會又は共進會等の開設ある場合に於ては出品事務の取扱を爲し一般會員の便利を圖る。

三毎月一回月報（ジャパンマガジーン）を刊行して內外商工業の狀況及會員の消息を報す。

第六　本會は過去に於て如何なる事業を爲せしや

（一）講話會の開催、我商工業及外國貿易の進步遲々たるは當業者中外國の事情に通するもの少きと工業上の智識普及せざるとに原因すること多し之を以て本會は銳意此缺處を補はんことを勗め專門家及海外より歸朝せる名士等を請ひて東洋各地及歐米

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第壹卷
第壹號

東京勸業協會史

第一　東京勸業協會の起原

去る明治三十六年第五回內國勸業博覽會の大阪に開かるるや時の必要に應じて東京出品聯合會なるもの組織せられ東京府市の補助を得て出品人に種々の便宜を與へたり、而して該博覽會閉會の後此聯合會を解くに當り恰も官民の間に於て府市の產業發達を助くべき常設の勸業機關を設くるの急務なるを認め茲に東京勸業協會を創立して其總聯合會の權利義務を繼承せしむる事とせり是れ本會の起原にして今より殆んど七年前則ち三十六年の十一月なりき。

第二　本協會事務所

東京勸業協會の組織成るや先づ其事務所を東京市役所內に設け次て日本橋區本兩替町（日本銀行前）七、八番地に定め玆々として實業の發展に盡瘁しつゝありしが機運漸く熟し三十八年五月一日より本會內に商品陳列所を設置し美術品美術工藝品其他普通商工業品並に外國輸入品を陳列して公衆の縱覽に供したり然るに事業の發展と共に漸次建物の狹隘を感ずるに至りしかば

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す、故に本誌の目的を達せんと欲すれば、尚ほ幾多の計畫準備を要するは、固より言を俟たざる所にして、第一號の如きも、未だ斯の事業計畫者の希望にだも副ふこと能はざりしは、深く讀者に謝する所なり。

我が國には、世界に向つて國民生活の眞相を知らしめんとするの有力なる團體、夙に組織せられたりしも、歐文を以て彼等の意見及び思想を發表するには、從來種々の不便ありしを以て未だ是れを果すに至らざりしが、今や本誌の刊行に依りて、此の障害を排除し、各種の狀態に於ける我が國民の生活をば明瞭直截に世界に紹介せんとしつゝあり。又我が國の學者は、本誌上に於て我が美術、演劇、文學等に關し、或ものを英文の讀者に提供することを怠らざるべし。顧ふに從來永く我が國に居住したる外國人中には、深く我が國民及び歷史等を研究して、有益なる著述をなしたる者なきにあらざりしも、是れ自ら彼等外國人の眼に映じたるものにして必ずしも正鵠を得たるものと謂ふを得ざるなり。

蓋し我が國の眞相を發揮せんと欲すれば、我が國の著述者をして是れをなさしむるを以て最も適當とす、何となれば彼等は我が社會的組織に就きて、其の理想及び抱負を知悉すること、外國人の比にあらざるを以て、此の種の著述をなさしむるに、最も適當なるべければなり。而して本誌は、如上の事項を世界に紹介するの好機會を與へんとすること固より言を俟たず。又本誌には毎號我が國に在住する外國學者の文章を揭載すべきを以て、泰西及び日本國有の美術的智識を有する我が國の美術家及び外國學者の著作の配合は、實に本誌をして世界に其の比を見ざるの偉觀を現せしむるに至るべし。

本誌は、實に東西兩洋の國民をして、相互を理解せしむる偉大なる事業に對して、其の原動力たらんことを期し、且つ本誌の改良發展に資せんが爲めに、世の識者及び我が讀者の有益なる批評を切望するものなり。

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主張

我が日本は、建國以來遠く三千年の歷史を有し、國民の道德、文學、美術及び農工業等に於て特殊の發達をなし、泰西諸國に於て觀るべからざる一種の文明を形造り、光彩燦爛たるものあり。然れども、永く東洋に孤立して、國を開くこと遲かりしが故に、未だ其の眞相を海外に知らるゝに至らざりしは、吾人の常に遺憾とせし所なり。而も僅々數週間の日子を以て、皮相の觀察を遂げたる海外旅行者等の爲に我が國の眞相を誤解せられ、不可思議の國として傳へらるゝが如きに至りては、豈能く吾人の忍ぶ所ならんや。

かくの如く歐米人が我が國の眞相を理解せざるは、職として是を知らしむるに適當なる機關なかりしに依らずんばあらず。而してかくの如き機關は實に善良なる歐文雜誌を以て、最も適切有効なるものと認めざるべからず。從來歐文雜誌の發行せられたるものこれなきにあらざりしも、其の善良なるものに至りては極めて少なく、偶々是れあるも、其の記事一局部に偏して廣く一般に及ぶものなく、又如上の機關を以て任ずる雜誌の計畫せられたるものあることを聞かざるなり。是れ實に我がジャパン、マガジーンの爲さんとする所の事業にして、恰も泰西の殖民が深林を拓開し、數年の後に至りて、能く其の理想を實現するが如く、本誌も亦、漸次其の聲價を高め、邦人は勿論、世界各國の國民にして、極東の事物に對し興味を有する人々の希望を充たさんと欲するものなり。本誌の記者は、實に如上の目的を以て、今や諸般の材料蒐集に努力しつゝあり、而して我が國知名の學者及び美術家等も亦本誌の爲に寄稿することを快諾せられたるを以て、本誌の各冊は特殊の趣味を以て充さるべきこと固より疑なき所なり。然れども、かくの如き雜誌を創刊するには、又自ら多大の困難なきこと能はず

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THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE"

CONTENTS FOR MARCH 1910

PHOTOGRAPH OF HER IMPERIAL HIGHNESS, THE CROWN PRINCESS SADAKO OF JAPAN		73
POEM BY CROWN PRINCESS (*Translated by*)	Arthur Lloyd	74
OLD AND NEW JAPAN	Count Okuma	76
JAPAN'S OLDEST COLONY	Henry Schwartz	84
STORIES OF O-OKA (*Continued*)	Madame Y. Ozaki	92
NETSUKE	H. A. E. Jeahne	98
THE PLUM IN JAPANESE POETRY	H. Saito	104
MEN I SHALL NEVER FORGET (*From Japanese of Musashi-no*)	Arthur Lloyd	108
THE FEAST OF DARUMA (*Poem*)	M. Kirby	112
LIFE. RETRIBUTION (*Poems*)	H. Saito	113
APPROACHES TO HIGH PLACES (*Illustrations*)		114
THE AINU OF YEZO	Frederick Starr	118
THE STORY OF A CONVERSION (*Translated by*)	Arthur Lloyd	125
TWILLIGHT SHOWER (*Poem*)	H. Saito	129
NAGOYA EXPOSITION		130
THE FOX AND THE TIGER (*Japanese Fable*)	S. Akimoto	135
AROUND THE HIBACHI (*Short Stories*)		136

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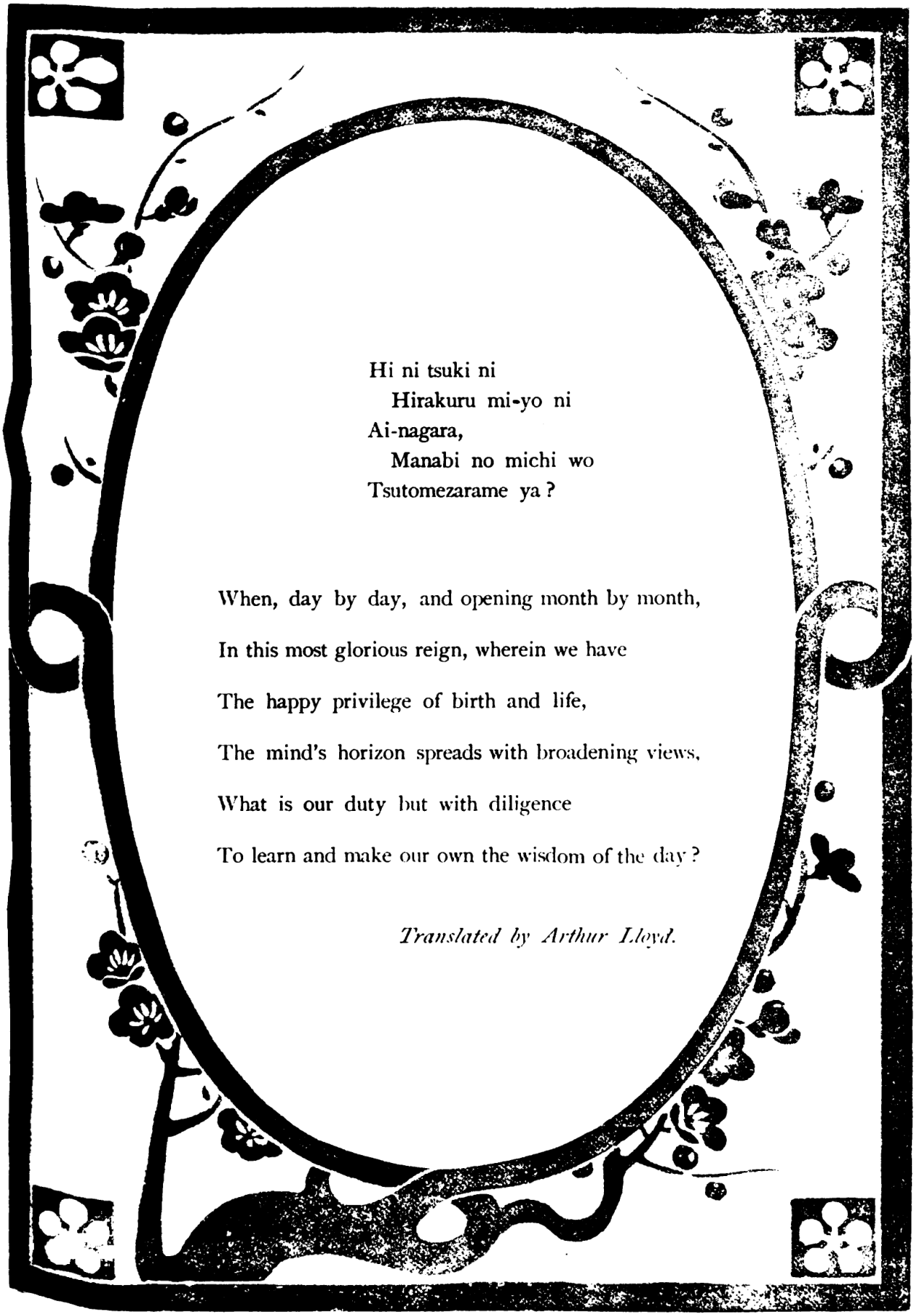
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Her Imperial Highness, the Crown Princess Sadako of Japan.

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Hi ni tsuki ni
  Hirakuru mi-yo ni
Ai-nagara,
  Manabi no michi wo
Tsutomezarame ya ?

When, day by day, and opening month by month,

In this most glorious reign, wherein we have

The happy privilege of birth and life,

The mind's horizon spreads with broadening views,

What is our duty but with diligence

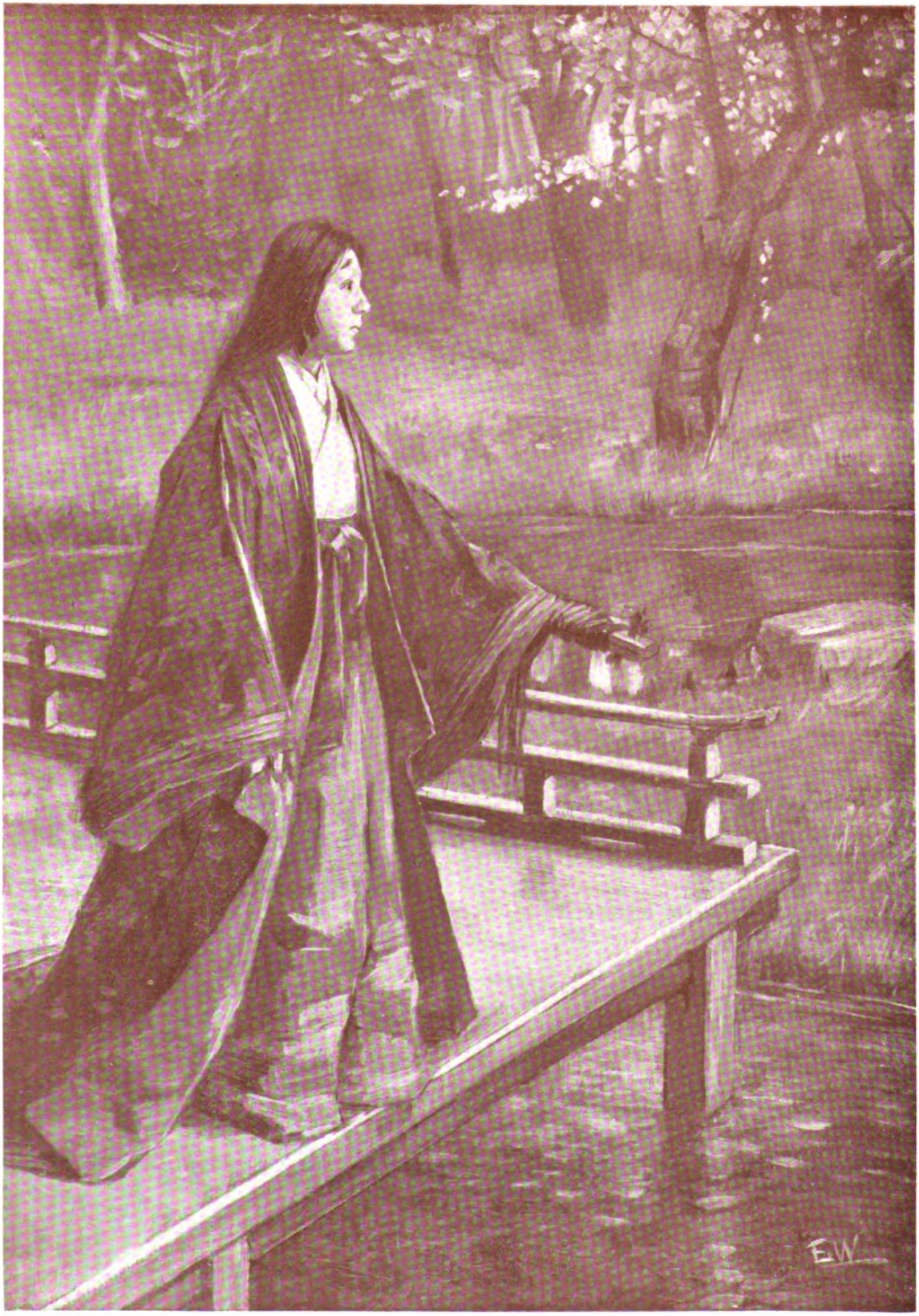
To learn and make our own the wisdom of the day ?

Translated by Arthur Lloyd.

POEM BY THE CROWN PRINCESS.

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"Shall I each spring the stream mistake for blossoms." *(See Page 106.)*

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The Japan Magazine

VOL I. MARCH, 1910. No. 2.

Old and New Japan

BY

COUNT OKUMA.

JAPAN of the present day is not of spontaneous growth. There is a deep underlying cause for the modern progress of the Empire; and to understand New Japan, it is necessary to know the causes that made such a wonderful development possible in so few years.

The causes may be traced back to the feudal system which was the natural outcome of topographical conditions. The country was divided into many secluded areas, separated by mountain ridges. In these protected strongholds the barons established their authority. They were united under the rule of the Emperor, obtaining from him their appointment as governors of provinces. This system was formally abolished during the reign of Emperor Tenji, who promulgated an imperial decree for the inauguration of a system of local government, and located the central power in the court at Kyoto.

A careful observer will not fail to see that the Japanese national character is the result of a powerful influence which has been active for centuries. It is this which has moulded the social life of the people, and affected their art and literature. It has formed the education of the mass of the people, and developed traits that have come to be possessed by the whole nation.

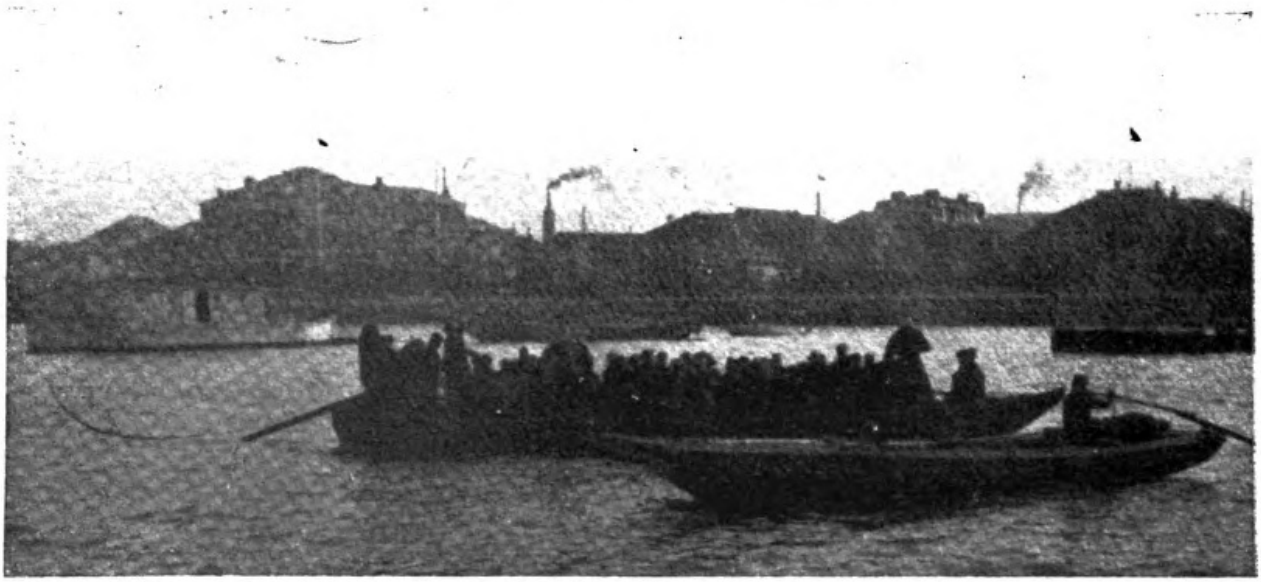
In ancient times education was limited to the aristocracy and the samurai. There was no middle class. The agricultural, mercantile and industrial classes were despised, especially those engaged in barter,—the shopkeepers.

Sometimes, however, there were exceptions, as when a genius succeeded in obtaining an education by his own efforts. The government did not give any education to the people. During the period when the nobility and the soldiers received instruction, what was the education of the traders, farmers, artisans and laborers? Why were such classes of society satisfied with their humble position; toiling for their daily bread without dissatisfaction? Also, what were the reasons why these low classes of society were often possessed of attributes worthy of aristocrats?

The fact that the Japanese of the lower classes show superior qualities is a matter difficult of interpretation to the average occidental. On the other hand, the upper classes, notwithstanding the fact that they were imbued with the most exalted ideals of nobility, exhibited in their character plebeian tra ts. This is apparently a paradox which has no precedent in the history of any of the European countries.

To understand the reasons for this condition of affairs, it must be remembered that in the history of Japan there was a period when the

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YOKOHAMA HARBOR.

whole country was at strife,—when the central government had lost control, and in all parts of the Empire there were incessant wars between the powerful feudal lords. This may be called the dark age of Japanese history, and it lasted for one hundred years, beginning with the latter part of the reign of the Ashikaga Shoguns. This was the period of the survival of the fittest.

Ancient feudal families were obliterated by bold chieftains who managed to muster a number of adherents together and to become barons, or daimyos. The changes which took place in the aristocratic families at this time were violent and rapid. The feudal lords had in their service large numbers of vassals who were obliged to seek their living by other means when deprived of their hereditary pensions. They became ronins. Some of them through sheer necessity had recourse to those means of livelihood which they had formerly held in contempt, such as farming and commerce. Some were even obliged to earn their bread as common laborers.

Although many of the military class sank to a lower stratum of society, they still retained veneration for bravery and fidelity,—and that stern integrity characteristic of the samurai,—in spite of the humble callings they had been obliged to take up.



FISHING VILLAGE.

Adventurers who could boast no lineage or ancestral names were exalted by the force of fortune into powerful daimyos, who, however, still showed in their characters traits of the lower classes. The necessity of the period produced such military geniuses as Ota Nobunga and Hideyoshi, who stilled the

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SAMURAI.

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raging tumult by sheer strength of character. Hideyoshi was a hero who sprang from the most humble origin. Even the families of Ota and Tokugawa were not of exalted rank,—they were suddenly raised from comparative obscurity into high eminence, and held sway over the Empire. If traced back far enough, among the lower classes may be found representatives who are descendants of the Genji and Taira families of the Imperial line. So, to-day, the blood of nobles flows in the veins of farmers or laborers, as a result of the violent changes that took place during the strife of civil war.

Gradually the national character was formed. The spirit of chivalry, the sense of honor, the readiness to help the weak and suppress the strong and arrogant came to be embodied in the spirit of Bushido. The samurai, or true Japanese gentleman, expressed compassion for others, and a deep reverence for loyalty and bravery, otherwise he was not considered worthy of the name.



HEART OF OLD JAPAN.

In works of fiction, too, the general public failed to give their appreciation unless the theme was popular. Acts of bravery, pity for the unfortunate, and resistance against the strong were to be found in such stories as monogatari,—gudan or war stories, tales of revenge, as well as in novels. Plays and dramas were founded on these works of fiction. The joruri, and gidayu, stories that were sung while acted, were also full of such themes.

On the other hand, the monogatari gradually underwent modifications, and became popular as kodan, stories told by professional story-tellers,—gudan, war stories,—and saimon, story-telling accompanied by a peculiar kind of music, which is popular to-day as naniwa-bushi. Other kinds of musical narration, satsumabiwa and chikuzenbiwa originated also in the monogatari. Indeed, to this source may be traced all the different forms of entertainment. Such popular Japanese music as joruri, gidayu, and nagauta had their origin in the heikebiwa. They became popularized and were acted in remote provinces in theatres or sung in the homes of the farmers. In this manner the people were enabled to receive education, and the spirit of chivalry and honor was kept alive.

When a story was related concerning the acts of a villain, the spirit of revenge was in the hearts of the listeners. In sermons delivered by Buddhist priests, if the familiar themes were not interwoven, the words failed to appeal to the audience.

Whenever a nation of inferior civilization comes in contact with the far advanced occidental civilization, the former is destined to perish, according to history. Look at the history of the Spanish and the Portuguese! With the aid of the Jesuit propaganda and the sword they swayed the whole world for centuries. With Europe as a centre they penetrated every country then known,—South America, Africa, Australia, and the countries of the Far East. It was invariably the case that the weak nation succumbed, as frost and snow melt before sunshine.

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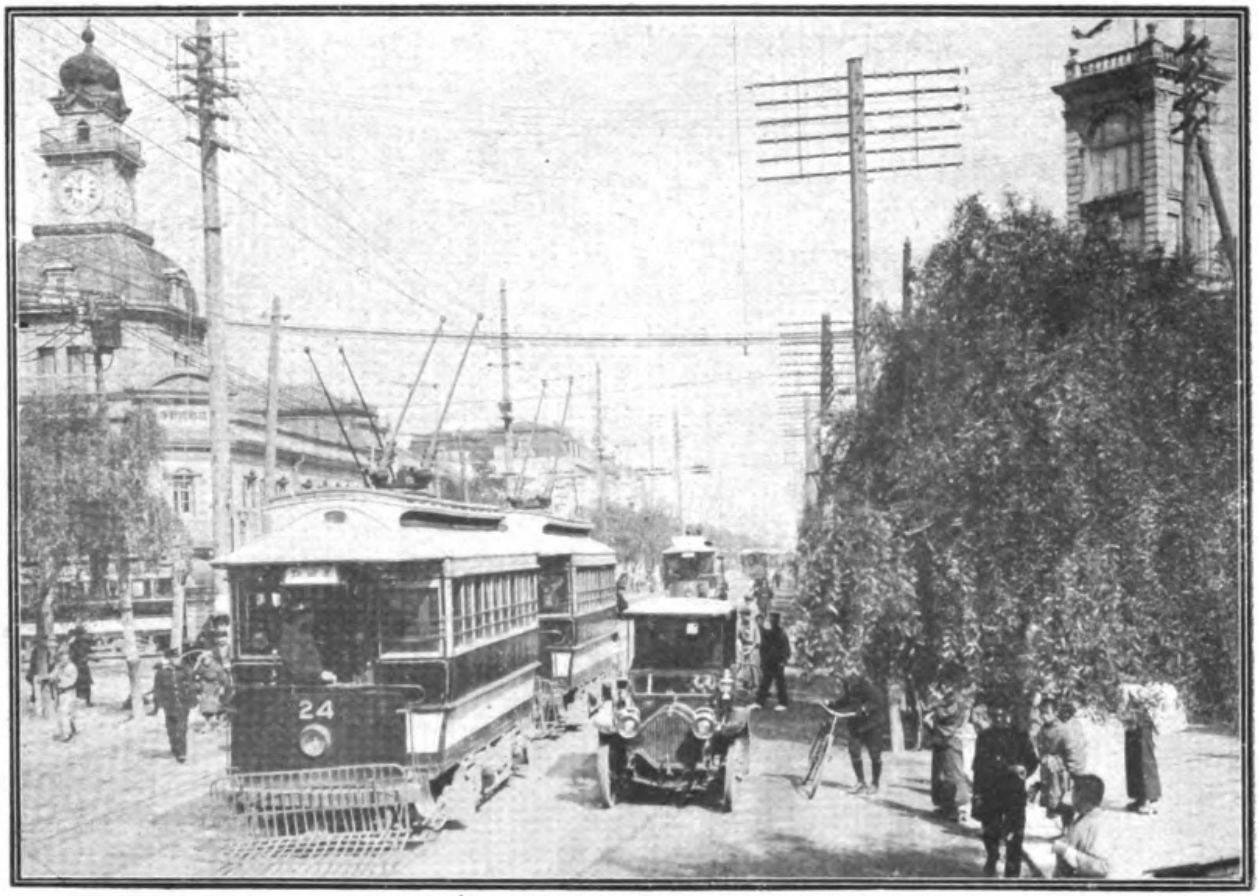
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BANK OF JAPAN IN TOKYO.

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TOKYO'S BUSINESS STREET, THE GINZA.

What was the result in the case of our own country? When the nation first came into contact with occidental civilization, what force came into activity? The nation rose as one body to assimilate the advanced civilization of the West, rather than resist it. What the Japanese nation has been able to assimilate during the last fifty years from various countries is almost too wonderful to relate. The result of the assimilation is the Japan of to-day. If seeds were dropped upon the soil of Japanese civilization, they instantly sprouted, grew, ripened and were harvested.

But there is a reason for this remarkable assimilative power of the Japanese. Several thousand years ago, the different civilizations of the Asiatic continent were introduced into the island Empire. Religion, fine art, literature and politics all came from India and China;—and it is a remarkable fact, that



THOROUGHFARE OF OLD JAPAN.

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COLLEGES OF LAW AND LITERATURE, IMPERIAL UNIVERSITY.

although all these declined in the countries where they developed, they flourished in Japan. The power to assimilate whatever is good in other civilizations had been carefully cultivated for several centuries. And this appreciation for the good and hatred of the bad was the latent force in cultivating the assimilative power.

Religion itself was absorbed into the Japanese national character. The teachings of Buddha and Confucius when once they were planted in Japanese soil, were assimilated. Confucianism was no longer Chinese, but Japanese, and the Buddhist religion of India also became changed. With regard to Christianity, there is no doubt but that it will gradually expand, yet it is destined to be assimilated into the Japanese national character. This unique character of the Japanese race, this unrivalled power of assimilation is a matter of the greatest congratulation in our country.

When the making of New Japan is considered, it cannot be expected that the civilization of a country can be fully developed in the short space of half a century. Take the case of Africa for instance. Whatever care may be taken to teach science, military arts, literature, fine arts or religious precepts to the aboriginal races, scientists all agree that the lapse of two or three centuries would not have much effect upon their civilization.

In Japan the power of assimilation had been cultivated for more than two thousand years. The ground was fully prepared. The mental soil had been cultivated by feudalism, by the keen competition of the feudal ages. The spirit that had been kept alive during



IMPERIAL MOAT, AND DEPARTMENTS OF NAVY AND JUSTICE.

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TOKAIDO, THE ANCIENT HIGHWAY.

these years of struggle and the fight for existence during the period of violent changes in the ranks of society,—the spirit that ran through literature,—all form the backbone of the Japanese character.

When once Old Japan is understood, it will prove an easy matter to give the reasons why Japanese civilization, when it comes in contact with another civilization, harmonizes with the newcomer. The civilizations of India and China had been introduced into Japan years before, but neither of them were able to change Japan into India or China. Japanese civilization progressed on independent lines of its own. Just so, it is beyond doubt that the civilization of Europe introduced into Japan will assimilate with the old and become a more brilliant product.

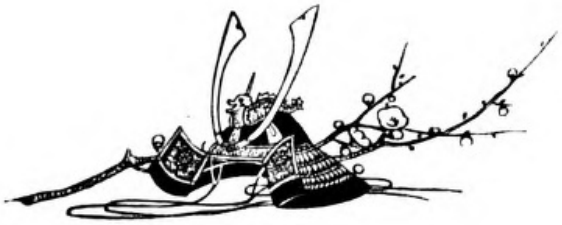
The so-called civilization of New Japan is but of recent origin, hardly more than half a century, and if we deduct the period of confusion of the Meiji era, it is about forty years. What Japan has been able to achieve during this short space of forty years is almost beyond the range of imagination. She has accomplished what took other countries four centuries. I am confident that in the course of time, two or three centuries to come, Japan will be enabled to equal any of the most highly civilized countries of the world.



ELEVATED RAILWAY IN TOKYO.

I do not say we shall excel them, but we shall certainly not fall far below them.

The Japanese ideal is to raise the civilization of the Far East, with its sixty per cent of the world's population. The mission of Japan consists in safeguarding the peace of the East, by causing its civilization to progress.



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Japan's Oldest Colony

BY

HENRY B. SCHWARTZ

THE year 1909, which witnessed the organization of the first Prefectural Assembly in Okinawa Ken, marks the close of colonial government in the former kingdom of Loo Choo and its complete assimilation to the Empire of Japan.

It is a good time to ask by what means this has been accomplished and what have been the results to Japan and to her Loo Chooan subjects. In doing this we shall get a good idea of Japan's colonizing ability, for Loo Choo, which once bulked so large in the eyes of western nations that they all wanted to make treaties with her, has been for years quite out of the pathway of international commerce and, so far as foreign interference is concerned, has been able to work out her plans with a free hand. In Loo Choo she has done absolutely as she pleased, and from what she has done here we may learn what she would be pleased to do in Korea and elsewhere, and what is her real temper toward weaker and inferior nations.

The colonial period of Loo Chooan history, which is now to be briefly reviewed, begins in 1609, when the Daimyo of Satsuma invaded Loo Choo. The islanders were no match for the hardened soldiers of Satsuma and a short, one-sided campaign followed. At its close the King of Loo Choo and about a hundred of his principal retainers were taken prisoners and carried away to Kagoshima. The King was assigned a commodious residence* in Kagoshima, and later he and his followers, guided and guarded by Satsuma officials, were allowed in a leisurely manner to visit Yedo and the principal places in the Empire.

Meanwhile, the strong man bound and all authority in abeyance, some three hundred Satsuma officials entered the little kingdom and proceeded to spoil his goods. With no one to question their proceedings, the islands were surveyed, a census was taken, a local government was established, and taxes were levied and collected. Thus it came about that when two years later the King was allowed to return, he found nothing left to him but the shadow of sovereignty. His Kingdom had become a mere colony of Satsuma.

From this time on, the King and his nobles were allowed to keep up the poor pageantry of royalty on the hill in Shuri and to continue to send tribute to China, to which country their heart allegiance was rendered. It seems strange that Satsuma should have allowed this to continue, but we must remember that this tribute, which had no resemblance to modern taxes, was never a very serious affair. The horses, sulphur, and sea shells which composed it were not to be compared to the benefit the envoys who carried it derived from their visits to Peking. Its reception probably always cost China far more than it was worth. The relationship which Loo Choo and Korea sustained to China finds a far better European analogy in the religious allegiance paid in the Middle Ages to Rome than in any modern colonial relation.

Aside from its intrinsic insignificance there was another very important reason why the

* It stood on the site of the present Tobacco Monopoly office in Sengoku Baba.

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Prince of Satsuma did not terminate this China tribute once for all. At that time all foreign commerce in Japan was the peculiar perquisite of the Tokugawa house and was limited to Nagasaki. But in Loo Choo an extensive trade with China was carried on which Satsuma was not willing to disturb by quibbles about anything so unimportant as this tribute business. The Loo Choo-China trade, which Satsuma continued to exploit for its own benefit and which did so much to increase the power of Satsuma and to develop that knowledge of things western which was one of the characteristics of that clan in early Meiji and pre-Meiji days, was thus the reason why until modern times Loo Choo was allowed to continue in the anomalous position of a double dependency.



J. HIBI, GOVERNOR OF OKINAWA.

With the awakening of the national as opposed to the clan spirit which marked the beginning of the Meiji era, one of the first things to attract the attention of the central government was the quite unusual position of Loo Choo as a clan rather than a national dependency. It was with the purpose of nationalizing this relation that in the third year of Meiji the King of Loo Choo was requested to send a special envoy to the national capital to announce his own succession and to congratulate the Emperor on his restoration to power. On the return of this envoy they advised the complete abolition of the empty kingship on the one hand and the dependence upon Satsuma on the other, that Loo Choo might be in name and in fact as well one of the clans of the Empire.

The central government had already arranged for the carrying out of this plan and, with that end in view, Matsuda Michiyuki the Minister of the Interior visited the islands in 1877.

All this roused a mighty ferment in the little kingdom and envoys were dispatched in haste to China to appeal for help. But large bodies move slowly and the middle kingdom proved no exception. When she finally got ready to move in the matter, she confined herself to protesting. But before any protest reached her, Japan's plans for the reorganization of Loo Choo had been carried out. In 1880, Matsuda again visited Loo Choo, this time with 200 soldiers from Osaka. It was his intention to bring the Loo Chooan King to Tokyo, but his island majesty pleaded sickness and his son was allowed to take his place. The clan relation was abolished and the islands were organized into the Okinawa Prefecture, and Kinashi Seiichiro was appointed temporary governor.

The former King, notwithstanding his illness, was still able to carry on negotiations with China and to this end he secretly dispatched his kinsman, Sho Tokuko and three companions to Peking. The negotiations were of course fruitless, but they interest us because they involve three very celebrated men, now all removed from the arena of world politics. The were Ito

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Hirobumi, then Minister of the Interior; Li Hung Chang, at that time at the height of his power and influence, and General U. S. Grant, who, while on his trip around the world, was appealed to by China and asked to arbitrate in the matter.

The Japanese history of this arbitration is still among the secrets of the foreign office, but the Chinese side is shown in an interesting way in the published Letters and Despatches of Li Hung Chang,* where the matter comes up at intervals during a period of four years.



KENCHO OFFICIALS AND MEMBERS OF THE FIRST PREFECTURAL ASSEMBLY OF OKINAWA KEN.

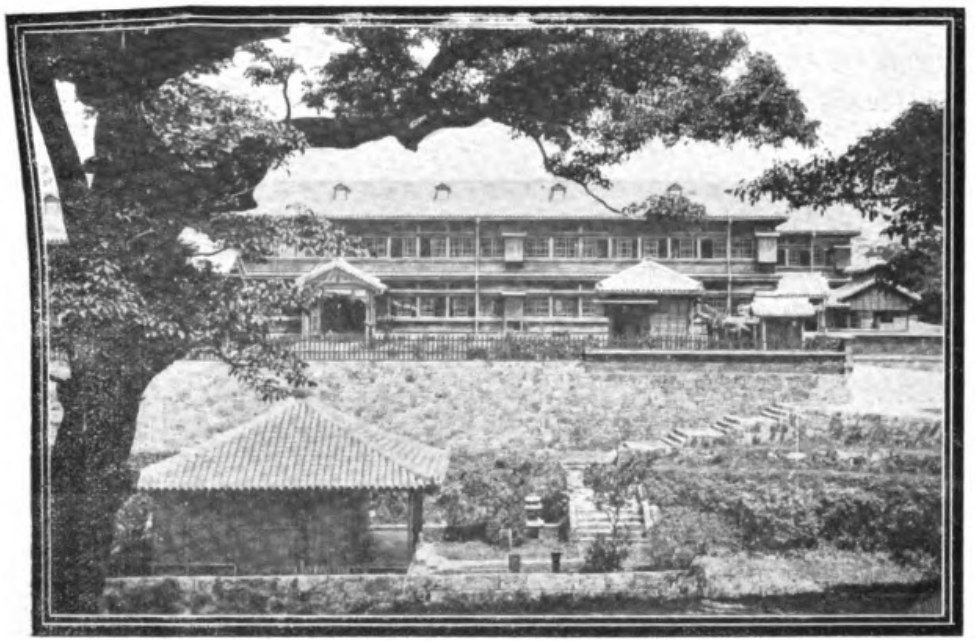
The first mention of the Loo Choo matter is in a letter from the Chinese Minister in Tokyo in which he predicts that if Japan is allowed to take Loo Choo she will take Korea, China's other dependency, next. To this Li Hung Chang replied:—

"We ought to fight Japan and protect Loo Choo, but I have other troubles which prevent me from fighting. I think the best plan would be for you to discuss it with the Japanese."

Thereupon, the Chinese Minister drew up and presented an insolent and contemptuous despatch which later he was compelled to withdraw. Meanwhile General Grant visited China and Li Hung Chang appealed to him. Grant demanded as a *quid pro quo* for his intervention that for three years China should prohibit laborers coming to the United States. To this China seems to have agreed, and on Grant's arrival in Japan he took the matter up and had several conferences with Ito and Saigo, who came to Nikko to visit him. Grant showed himself as always a man of peace by advising China to withdraw her insolent dispatch and urging a compromise of the matter. To this end two propositions were put forward, but just which of them came from Grant it is impossible from Li's letters to determine.

* For these references I am indebted to Mr. C. S. Leavenworth's Pamphlet—The Loo Choo Islands.

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NORMAL SCHOOL.

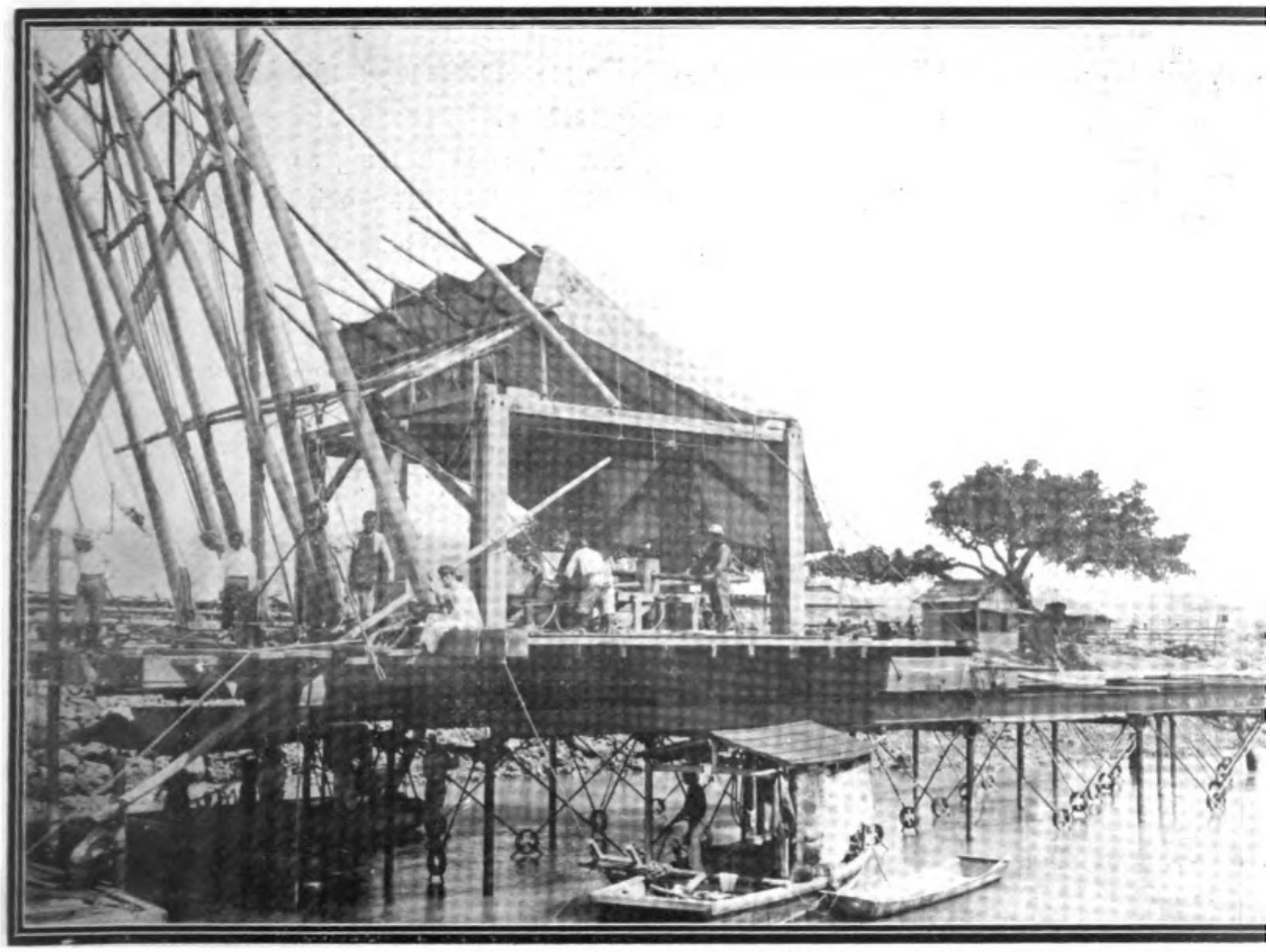
One of these proposals was that the kingdom should be divided into three parts: Japan to retain the northern portion; China, the southern; and the King of Loo Choo, the single island of Okinawa. To this neither Japan nor the King of Loo Choo would agree. The second proposition left the King wholly out of the question and divided the group by giving Japan all the northern portion and China the two clusters of Miyako and Yaeyama, which lie near Formosa. This proposition greatly pleased the Pro-Chinese faction in Loo Choo, among whom the Anti-Japanese feeling ran so high that many of them got all their earthly possessions together ready to move to the south as soon as the question should be decided. Their moving preparations proved a little premature, for Japan had asked, in return for the compromise, the privilege of trade in the interior of China, which that country was in no wise willing to grant. "How foolish it would be," wrote Li Hung Chang to the Tsungli Yamen, "for China to exchange the profits of trade in her own country for one of the desolate islands of Loo Choo."

For two or three years more the matter continued to come up occasionally in Li Hung Chang's despatches, but from the first he was apparently only trying to save that most precious of all things to the Chinese—his face. In his letter of thanks to General Grant he had said, "I do not think Japan can yield, as she has already annexed Loo Choo."

On the part of Japan there was no hesitation. The temporary governor was succeeded by Nabeshima Choku kin, who, on the 29th of May, 1880, became the first actual Prefectural Governor. The Loo Chooan King finally recovered his health sufficiently to go to Tokyo and accept the title of Marquis and the yen 200,000 it carried with it. His followers were also handsomely provided for. Four of them became barons and all the old nobility received pensions in lieu of their allowances. But notwithstanding all these favors, the Loo Chooan official class continued to be dissatisfied until the close of the Japan-China War. Their dissatisfaction was never violent and their history is stained by no record of assassination, but their conservatism and ignorance combined to make them look up to China as the source of all light and learning, and to despise Japan and her boasted modernism; but when they saw that Japan with her new methods could conquer China, their opposition—at last ceased. The King cut off his cue and with the fall of the royal top knot a general adoption of Japanese manners and customs ensued. Year by year since that time the island prefecture has become more like the rest of the Empire.

When we turn from history to examine present conditions, we are greatly aided by the

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BUILDING PIER, NAHA HARBOR.



NAHA FROM ONOYAMA PARK.

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careful statistics of Japanese officialdom. Those available for comparison begin with the establishment of the Prefectural Government in 1880, but pre-Meiji statistics, could they be had, would only make the showing more strikingly favorable.

As long ago as the days of the Pharaohs the relation of prosperity to population was dimly understood and, except in the case of Israel in Egypt, an increase in population has been an evidence of favorable conditions. If the Japanese rule in Loo Choo had been oppressive we should notice its effects in the vital statistics of the islands, but on the contrary we find that the population which in 1880 was 310,545, in 1909 had increased to 510, 910, a gain in the period of about 66 per cent and an annual increase of 6,909.



LOO CHOO WOMAN WEAVING.

The density of population is 3669 per square ri, which is about twice the density of Japan proper. Its teeming population especially in Southern Okinawa is one of the most striking features of Loo Choo. People, people everywhere; on foot, in jinrikisha, pushing carts, carrying burdens; every road is thronged with them. What has the Japanese Government done for these multitudes?

First and foremost, it has provided for their education. In 1880, when Japan assumed control, such a thing as popular education did not exist. The official classes, it is true, studied Chinese and whiled away their laborious leisure by writing Chinese poems, in which accomplishment many of them became very skillful. But the common people were wholly uneducated and had so little appreciation of the value of education that it was almost impossible to secure the attendance of their children when schools were first opened, although it was necessary to resort to compulsion and payment for attendance. The latter method of stimulating attendance was continued until 1894, but since that time the advantages of education have come to be duly appreciated, and in 1908, 93.66 per cent of the children of primary school age were in attendance. In the prefecture at present there are 129 primary schools, with 880 teachers and 57,957 pupils.

To provide teachers for all these schools a normal school was opened the year after the Japanese Government assumed control. From this there have been 554 graduates. The Prefectural Middle School, established the same year, has graduated 603 students. The higher education of girls was not begun until 1901, when a Higher Girls' School was opened in Shuri, which six years later was removed to fine new buildings near Naha. These three schools are all the facilities for Middle School education in the Prefecture and are quite insufficient to meet the demand. The erection of another Middle School

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is one of the pressing needs of the islands.

This deficiency is in a measure met by ten practical schools of various kinds, commercial, agricultural and mechanical. In these schools 949 pupils are now enrolled and 723 have graduated since their establishment. This is a step in the right direction, but the number of these industrial and trade schools should be largely increased and their equipment greatly improved.



THE OLD PALACE OF SHURI.

A second benefit the Japanese Government has conferred on the multitudes of Loo Choo is in the matter of sanitation. Year by year house cleaning is enforced under police supervision, compulsory vaccination is practised and a general education in cleanliness has been carried on. Most of this lies outside of the range of statistics but the progress made is sufficiently notable to be easily remarked. The Loo Chooan still keeps the pig in the front yard and the goat in the parlor, but that kind of dirt seems healthy, for epidemic diseases are almost unknown. The fact is that with the exception of Yaeyama, where malarial conditions prevail, the islands have a remarkably healthy climate. Swept as they are by sea breezes, the air is pure and well ozonated. Of course the summers are hot, but summers are hot everywhere in Japan, and actually the thermometer does not rise as high as it often does in Nagasaki, Osaka or even Tokyo. In winter frost is wholly unknown.



IN THE PALACE GROUNDS.

Unfortunately, while the air is good, water is both scarce and poor, and the lack of personal cleanliness may be laid largely to that fact, but bath houses are becoming more common even in the remoter towns. In the city of Naha, in particular, the water is hard and brackish

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and a better supply for that city is one of the sanitary problems demanding speedy solution.

Even in a healthy climate, people do get sick and accidents will happen, so the need of medical attendance has been met by the establishment of a Prefectural Hospital in Naha. This not only meets the local need but has given medical or pharmaceutical training to 139 persons, forty-five of whom have become practising physicians.



STATUE OF BARON S. NARABARA.

A healthy and educated people must have field for activity, and here the most remarkable results of Japanese administration are shown. Agriculture especially shows a splendid development. Even to sweet potatoes, the Loo Chooan staff of life, three and a half times as many are raised as in 1891. As none of these are exported, it shows that the food of the common people is constantly increasing in abundance under Japanese rule; that, allowing for increase in population, the common people have more than twice as much to eat as they had eighteen years ago.

Of the people who eat these potatoes, the men raise sugar and the women weave cloth, and with more and better food, both are doing better work. The acreage of sugar has increased since 1889 four and a half times, while the value of the sugar produced has increased almost sixfold. The Loo Chooan woman makes an even better showing for her work, for during the same period the number of pieces of cloth produced has gained 4.6 times, and its value has increased from yen 57,346 to yen 384,488, almost sevenfold.

Statistics of exports and imports show that in the four years for 1904-1908, exports increased thirteenfold while imports increased fourfold. The balance of trade for 1908 shows some 400,000 yen in favor of the islands.

With this large increase in exports and imports has come a great improvement in means of communication. Roads are in process of construction which will open all the ports of Okinawa for the transportation of goods to Naha, for which port last year fourteen vessels made 150 voyages to Japan, besides maintaining a regular inter-island service. The quality of the steamship service has also greatly improved, and under favorable conditions a voyage in the Osaka Shosen Kwaisha's Heijo Maru, or Basan Maru, is a delightful experience. With the completion of the harbor works at Naha now in progress, still greater improvement may be looked for.

Of course, mails which must be carried by water can never be as regular as those upon land, but the official Japanese telegraphic service is available at the same rates as in Japan proper and large use is made of it.

While from the altruistic view point Japan's success in Loo Choo has been thus remarkable, from the point of national economics, it has not been less so. The last available statistics on this subject are those of 1905, which show that the government's receipts exceeded its expenditure by yen 1,312,489.

The Japanese officials, who have achieved this success, have been able men, carefully selected for the posts they were to fill. Beginning with Prince Ito, who as Minister of the Interior shaped the initial stages of his government's administration in Loo Choo, many of them have carried the experience gained here to the larger but similar problems of administration in Korea. He that is faithful over a few things is fit to be ruler over many things, so Japan's success in Loo Choo, her oldest colony, and her later success in Formosa warrant us in expecting a like success wherever she may try her hand.

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Stories of O-oka

BY

MADAME Y. OZAKI

AUTHOR OF "BUDDHA'S CRYSTAL," "WARRIORS OF OLD JAPAN."

V

O-oka's Justice

One of the many anecdotes related of O-oka recalls the famous story of the English judge Sir Henry William Gascoigne, in the reign of Henry the Fourth who with stern and unflinching justice sentenced the king's son to imprisonment for misconduct. On Henry the Fifth's accession to the throne he called Gascoigne to his first Parliament in 1413, thus rewarding him for his uprightness.

O-oka as a young man was Governor of Yamada, Ise, where the sacred Imperial Shrines have stood from time immemorial.

Yoshimune, the eldest son of the Lord of Kishiu, whose dominions lay near Yamada, used to go and fish in the ponds of the Ise temples regardless of the laws, which strictly prohibited this. The Governor's men caught Yoshimune and his retainers in the act one day and arrested them. Thereupon the attendants pompously announced that their young master was a son of the Lord of Kishiu, thinking to frighten the Governor with a great name.

But O-oka replied calmly that the law must be obeyed by all, even the highest personages in the land. When Yoshimune was brought before him he rebuked the young lord severely, saying:

"You bear a great resemblance to Lord Kishiu's son, but you cannot be he, for in his position he would certainly take care not to disgrace himself by transgressing the law."

O-oka then sent Yoshimune back, strictly admonishing him not to break the law a second time.

Yoshimune on becoming the eighth Shogun remembered the just judge of his youth and promoted him to the position of Mayor of Yedo.

VI

A Pet Cat as Witness

During the mayoralty of O-oka there was a carpenter who had his home in Shiba, one of the districts of the city. The young man was about twenty-eight years of age and blessed with a pretty wife of whom he was very fond. Near by this couple there lived other carpenters, several artisans, and clerks.

To outward appearance the carpenter and his wife lived harmoniously; they were never known to quarrel, but at the time this story opens the husband was often abstracted, and his friends found him not the same jolly companion he was wont to be, and wondered what was the matter.

The cause of the carpenter's preoccupation was a serious one, though he spoke of it to nobody. He was sure that among the young men in the neighborhood his wife had a secret lover, and that she was no longer faithful to him. He watched her carefully for weeks, but could not discover who he was.

At last he could bear his anxiety no longer, and hearing of O-oka's fame, he determined to ask that sage's advice.

As soon as he was ushered into the Mayor's presence, the young husband told the story of his suspicions. O-oka, amused at the young man's innocence and stupidity, took a fancy to him, and decided to sift the matter to the bottom. The Mayor then asked the man whether he liked dogs or cats. He answered that he

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liked both fairly well, but that his wife kept a pet cat to which she was devoted.

"Well, I will try to help you," said O-oka, but you must remember that, if I find the guilty man, the same punishment that befalls him must be meted out to your wife!"

"What punishment is that?" asked the carpenter anxiously.

"Oh, don't you know?" replied O-oka. "Chopping off both their heads will be the lightest punishment."

The carpenter drew in his breath and sat up straight with a start.

"The reason why I came to trouble your Excellency," said he in perturbation, "is because I love my wife, and if her head is chopped off I shall lose her. I implore you to save her." And he bowed his head to the floor in the earnestness of his entreaty.

The Judge-Mayor was more amused than ever.

"Well," he said, "if that be so, what do you intend to do with the man?"

"If he is prohibited from making love to my wife,—that is all I want! I have no wish to punish him," said the simple-minded carpenter.

O-oka smiled as he said: "Well, I will find your rival, and do what I can to prevent him from making love to your wife again, and I won't punish them either! Will that suit you?"

With these words O-oka dismissed the suppliant.

The next day the Mayor summoned to his presence the carpenter's landlord, and asked him if among his tenants there was such and such a man, describing the young carpenter.

"Yes," the landlord answered, "and he is a very good fellow!"

Then O-oka asked him his opinion of the carpenter's wife.

"She is better looking and better educated than her husband. This is the general opinion of the neighborhood," was the reply.

O-oka then asked how many tenants he had in that district besides the carpenter and his wife, and the man counted up fifteen young men tenants besides the carpenter.

The Mayor then ordered the landlord to send all his tenants, including the carpenter's wife with her pet cat to the court the next day.

None of these people except the jealous husband understood why they were suddenly summoned by the Mayor, but one and all obeyed as was their bounden duty.

O-oka, as soon as they made their appearance, taking the cat, made the carpenter and his wife stay outside while the fourteen young men he bade sit in a row before him, telling them one after the other to call the cat.

One by one thirteen of the men called pussy, but with no effect. The animal paid no attention to any of them, but remained crouching in a corner as if afraid of its strange surroundings. But when the turn of the fourteenth man came the cat began to move, and in a few minutes got up, arched its back, erected its tail in the way of cats when pleased, walked over to him, and purring, jumped on his lap and curled itself to sleep.

O-oka signed all the others to leave the room. He then sent for the woman and bade her sit by the side of the remaining man on whose knees her pet cat was contentedly asleep.

When the two found themselves brought face to face they both changed color and turned their heads away.

O-oka first of all asked them their names, ages and occupations, as is customary on such occasions. When these questions were answered he turned toward them with great gravity and reprimanded them for their evil conduct.

At first the culprits denied the charge, but O-oka, pointing to the woman's cat, told them that was sufficient witness. If they would not confess their guilt, he would have to put them through a cross-examination. Afraid of this

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ONE AFTER THE OTHER TO CALL THE CAT

and their judge's discernment, they then and there made a confession, and apologized for breaking the law.

O-oka then told them they had incurred the death penalty, but that this time he would pardon them, as he thought they had sinned through ignorance, if they would promise to amend their lives from that day forth, but if they were brought before him again, he would have them executed.

Invoking Buddha they vowed never to transgress again.

O-oka then dismissed the paramour, and calling in the carpenter, gave the erring wife back to her husband.

VII
O-oka and the Ghost

There lived in a samurai's house a servant belonging to the ashigaru* class who was ambitious to better himself. After a great deal of thought his reason told him that he could never rise to be a true samurai. He therefore decided to become a medical doctor, and to this end entered the service of a physician. In the old times this profession was regarded with great respect and accorded the standing of the samurai class.

In his new situation the man served for four years, watching his master's way of practising and in his spare time doing all he could to acquire the desired knowledge. At the end of this time, so great was his thrift and application that he had not only saved some money but had also learned a good deal about the use of medicine. He now started independently as a *masseur*, and as opportunity occurred tried his skill on his patients ailments. As he was honest and painstaking his reputation was soon made, and in the course of three years he was able to save, for him, a small fortune.

* Ashigaru. The lowest class who were only permitted to wear one wooden sword.

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The successful man now found the hope of his years of toil and patience fulfilled; he bought himself a nice house in the district of Tokyo called Kanda, and established himself as a real practitioner this time. Here too, he won the confidence of the district and before long was the most popular doctor in the place. When at the height of his success, however, he took a chill which proved fatal.

The house which the self-made doctor had built with so much joy was now in the market, but strange to say, though it was bought and sold several times, no one stayed there long, each new tenant selling the place and going away. A few weeks was the longest period that the house was ever occupied at one time. It was now reported to be haunted and its price sank lower and lower. At last a certain physician bought it on account of its phenomenal cheapness and moved into it with his family, thinking that he had found a great bargain.

Not long after they had settled down in the new home, the wife one evening going along the passage saw an apparition at the end of the corridor. There stood in front of her the figure of a man about thirty-four years of age. She called her husband, and he, too, saw the ghost. As the astonished couple gazed at it, the spectre disappeared, but it returned regularly every night.

The new tenant did not mind the ghost himself, but he saw that his wife was frightened, and he was anxious lest the children should see or hear of it, so he decided to leave the house at once.

In a few days he went to the agent who had sold him the haunted place and demanded his money back, saying that he was going to move at once, but the agent refused.

"You bought the house and I certainly won't take it back," said the agent. "If you leave now, you must also pay the ground rent while it belongs to you."

But the doctor would not listen to this.

"You are a bad man!" said the angry tenant. "You sell the house at a good price, and keep a ghost there to frighten away the tenant, who is then obliged to sell the haunted place for next to nothing to get rid of it. You are a fraud! I certainly will not pay ground rent to you!"

The landlord answered:

"Nowhere in the world can a landlord keep a ghost in a house for the sake of fraud. You are an impostor, trying to get out of paying the ground rent! Your story is preposterous!"

"If you think that," said the doctor, "come with me to-night and see for yourself whether there is a ghost there or not!"

The landlord, however, must have known of the ghost story, for he refused to go.

The quarrel at last became very hot between the two, and finally the landlord brought the case before O-oka.

The famous Judge-Mayor called the plaintiff and defendant to the judicial court and listened to both sides of the question. He then asked the doctor, in the event of the ghost giving up its nightly visits, whether he would live in the house and pay the ground rent according to the agreement.

"Of course I will!" assented the doctor.

O-oka then turned to the agent, and asked to be told the history of the haunted house.

O-oka, as he listened to a detailed account of the first owner who had built the place, said to himself that the spirit of the unfortunate man must be haunting the house which had cost him years of struggle and toil to build. He had surely looked forward to spending many years of life in the home he had so fondly built, and, bitterly disappointed of this hope, his spirit could not rest while other people occupied the house, but returned to the spot on which his earthly hopes had centered.

O-oka determined to inspect the haunted house, and with this purpose he went there

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one evening after dark, sending everyone away.

With only a night-lantern lighted he sat alone for hours in a room at the end of the passage where the ghost was said to appear.

The hours went by, and the rest of the world sank into the silence of sleep. When midnight struck O-oka began to think that there was no truth in the story. Still he sat patiently on till the hour of the Ox (2 a.m.) drew high. Then the wick light in the andon suddenly flickered and burned dim. Looking up, O-oka was aware of a weird shape just visible behind the light, but he, who knew no fear, was thoroughly interested by this time. He noticed that the apparition took the form of a man whose face wore a wistful expression as he looked around the room.

O-oka addressed the ghost:

"I know your story. By dint of years of toil and trouble you built this house, and you must have looked forward to spending many years of comfort here, but unhappily you died as soon as you had built it. It is reasonable that you do not like to see other men living here and that your spirit haunts the place. I sympathize with you and will keep anyone else from occupying your house by burning it down at once. So shall your spirit find rest and peace!"

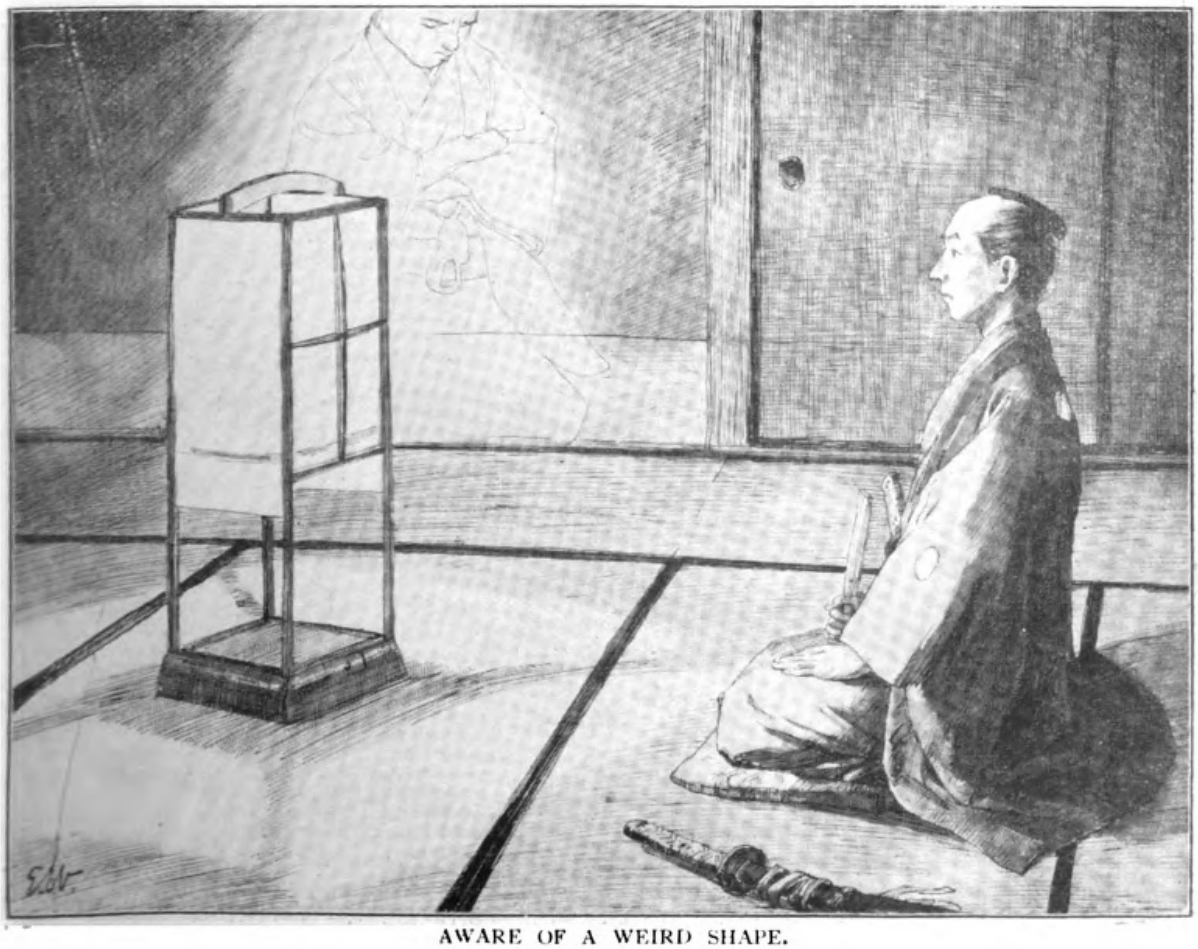
As O-oka began to speak, the ghost looked pleased, and when he finished it nodded its dishevelled head as if in acquiescence.

Then the Mayor repeated the Buddhist invocation:

"Namu Amida Butsu! Namu Amida Butsu!" and taking the brass saucer containing the light, set fire to the paper andon, which flamed up in a blaze.

When the spectre saw the andon take fire, he was satisfied that his house as he thought was burning down, and vanished, never to return. The troubled spirit, no longer earth-bound by the passion of envy, went to its place of rest.

The doctor who had bought the house henceforth lived unmolested. Thus did O-oka lay the ghost.



AWARE OF A WEIRD SHAPE.

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1. Wood Dutchman by Tomotsugu, 18th cent. 2.—Two gods, Daikoku and Fukurokuju wrestiing by Tokoku living in Tokyo. 3.—Ivory hermit and dragon unsigned, middle of 18th cent. 4. Ivory man exorcising a demon. By Mitsuhiro. 5.—Wood junk with people inside, by Kagetoshi, middle 19th cent. 6.—Wood dancing girl with ivory mask by I-Sai, middle 18th cent. 7. Nio being massaged by Oni. By Kyozumi middle of 18th cent. 8.—Wood kettle maiden by Komin, end of 18th cent. 9.—Ivory oni with bag by Gyokusan beginning 19th cent.

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NETSUKE

BY

H. A. E. JAEHNE



RECENTLY I had the pleasure of meeting a well-known collector of oriental art, a sincere student and a connoisseur. I mentioned to him that I understood he had a collection of netsuke, to which he replied most indignantly, "Don't accuse me of that. I consider the art infantile." This brought very forcibly to my mind Mr. Albert Brockhous' introduction to his charming book on netsuke in which he quotes from Confucius:

"Everything has its beauty
But not everyone sees it."

Although a student of and very much interested in the old Han, Tang and Sung potteries and porcelains, still the fascination of the art of the netsuke carver of Japan has year by year increased for me.

It is a great mistake to think that only among the old carvers can good workmanship be found. There are still carvers in Tokyo to-day who compare very favorably with those of the latter half of the nineteenth century. Netsuke carved by Tokoku, who is without doubt the greatest living carver, are much prized and sought after by collectors, and even at the present time are being cleverly copied.

The pitfalls in the way of the beginner in netsuke collection are many, and my advice is not to buy netsuke simply because they are old, for in nine cases out of ten, where you have sacrificed beauty to age, you will realize in time that you have amassed a collection from which you derive very little real pleasure, and in many cases you will also find that the netsuke are not old after all. Without a doubt an old netsuke has far more charm than a new one. Age has softened the lines and instilled the warmth of life into the wood or ivory. Yet notwithstanding this, it is well to begin your collection with such netsuke as appeal to you from an artistic point of view, regardless of age. The love for the old will develop with further acquaintance.

Huish, the well-known connoisseur of Oriental art, claims that the netsuke were first introduced from China into Japan, and there is no reason to doubt this, for Japan owes so much that is good in her arts to China. The first netsuke date from the beginning of the seventeenth century, when tobacco was first introduced by the Dutch into Japan, when they were used to hold the tobacco pouch in its place on the belt; and later, when inro, little medicine cases, were introduced, the netsuke



Upper left hand illustration—**Fox dance. Ivory by Rakumin, end of 18th cent. Upper right hand—Ivory dancer by Sekizui, end of 18th cent. 3. Frog from red growth on crane's head, beginning 19th cent.**

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were used in the same way for the same purpose; also for the yatate, or writing case, and pouches to carry seals and money, and even for wine bottles made from gourds, metals, etc. As the netsuke were first used for tobacco pouches, it is safe to presume that all the old large long ones were employed in this manner, and this accounts for the greater number of long netsukes found among the genuine old ones. When the inro came into fashion, the size of the netsuke became smaller.

The widest range of materials were employed, wood of all kinds, ivory, lacquer, various metals, tortoise-shell, amber, glass, stone, crystal, horn, bone, and often strange and rare substances; for instance, in my collection I have a delightful little frog (see fig. 3. page 98) made of the red growth found on the top of the crane's head, which has very much the appearance of amber.

Ivory was first brought over from Holland to Tokugawa Hidetada about 230 years ago, when a pair of tusks were presented to him. They were divided into twenty-four pieces and Hidetada gave each daimyo a piece, the more important daimyos according to their rank receiving the larger pieces, which were given to the most skillful carvers in their different provinces, who made them into netsuke. Most of the old ivory netsuke are long in shape and usually three cornered.

The manju netsuke are often interesting and are shaped very much like a Japanese cake called manju, from which resemblance the name is derived. The Kagami-buta, from kagami, meaning mirror, and buta, meaning cover, are a more interesting class of netsuke than the manju. This class of netsuke was introduced by the celebrated metal workers who flourished in the nineteenth century.

Most netsuke in the seventeenth century are



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1.—Ivory Shoki and oni, unsigned, beginning 18th cent. 2.—Ivory Dutchman, carrying gun with rabbit on shoulder, end of 17th cent. 3.—Wood oni with lantern by **Masanao**, 19th cent. 4.—Ivory abura bozu, the oil robbing priest, middle 18th cent.

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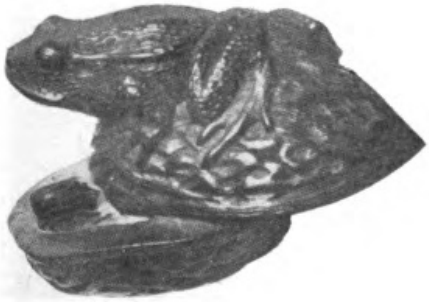
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1.—Sparrow dance, lacquered, unsigned, 18th cent. 2.—Wood figure by Shugetsu, middle 19th cent. 3.—Wood Hotel carrying bag and gourd on staff by Tokoku. 4.—Wood lacquered doll with ivory head, unsigned, end of 18th cent. 5.—Wood horse and horseman unsigned, beginning 18th cent. 6.—Wood lacquered doll, unsigned, beginning 19th cent. 7. Wood lacquered doll unsigned, middle of 18th cent. 8.—Wood frog on walnut by Ryo-cho beginning 19th Century. 9.—Wood sambasso by Hejitsu, beginning 19th cent.

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unsigned, and are usually copied from Dutch and Chinese subjects, or else represent fabulous animals.

The netsuke carver had a wide field for his imagination in the choice of subjects,—the folklore, in which Japan is and always has been so abundantly rich; the many animals, real and fabulous; nature, of which the Japanese are so fond; and the many subjects of Chinese origin—all these were used to advantage, lending additional interest and fascination to the artistic value of the netsuke.

According to the well known authority, Professor Yokoi of Tokyo, Nono-Zuchi Ryuho, who lived at the beginning of the seventeenth century, was the first carver of netsuke. Korin, the great lacquer master, and his younger brother Kenzan, who lived at the end of the seventeenth century, were also famous netsuke makers. In the eighteenth century lived Ritsuo Somin of the Yokoya family, and the Deme school of No-mask carvers.

It is fairly safe to say that mask netsukes signed by any of the Deme family were only copies of the larger masks made by some member of this famous family and were the work of contemporary artists who signed the name of the artist who made the original mask.

Probably the greatest netsuke carver who ever lived was Yoshimura Shuzan who pursued his art in the second half of the eighteenth century. His netsukes are aways lacquered, and even to-day in Osaka where he lived, clever imitations are being made. It is said that when Shuzan sold a netsuke he guaranted to keep it in repair, which accounts for the good condition of many of them. In the same century lived I-sai, Yoshinaga, Miwa, Komin, Minko, Masatada, Tomokazu, Masanao, Mimkoku, Tomotada, Masataka, Haruchika, Shugetsu, I-Sen, I-Tan, and Tomotsugu, all very celebrated carvers.

The nineteenth century is particularly rich in good netsuke carvers, and there are the well known names—Rantei, Ryukei, Kwaigyokusai, Tomochika, Ranmei, Ryomen, Auraku, Gyokuhosai, Masakazu, Masatomo, Rakumin, Masatsune, Tatayoshi, Setsusai, Sukinaga, Shigemasa, Mitsuhiro, Kagetoshi, Hojitsu, Jujyoku, Ikosai, Masanobu, Hidemasa, Joso, Soya, Hidechika and last but not least Tokoku.

Suguki Tokoku was born in the ward of Honjo in Tokyo. His early name was Tatsugoro, and he was left an orphan at the age of thirteen years. When he was nineteen he



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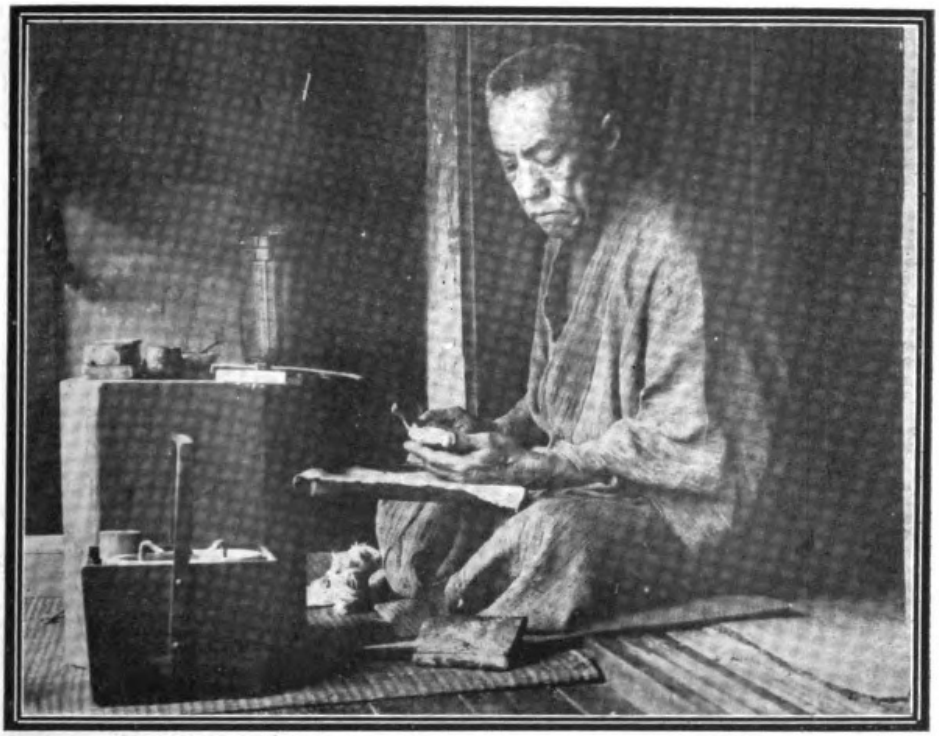


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1.—Ivory shoki and oni by Mitsuhiro end 18th cent. 2.—Ivory tiger by Kwaigyokusai. 3.—Ivory rat with egg plant by Rantei, beginning 19th cent. 4.—Ivory monkey by Masutsugu, (Kwaigyokusai) 19th cent.

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learned for the first time the art of carving without the aid of a teacher, by imitating the masterpieces of the old and new carvers of netsuke. He held in high esteem the work of Hojitsu, Kwaigyokusai, and Tomochika, and gradually made himself a master of the art. He originated an entirely novel process, combining rare woods and metals in mosaic work, the result surpassing even that of the old makers. He may be ranked as one of the foremost carvers, either old or new, of Japan. Tokoku is also known by the names of Fugui and Mairui, and at the advanced age of sixty-five is still hale and hearty and busily engaged in his work.



TOKOKU, THE GREATEST LIVING NETSUKE CARVER.

The beginner must not think because he has an old netsuke signed by a well known name that he has genuine one, as good carvings were imitated, even during the lifetime of the artist, and signed with his name. There are men in Japan to-day who make a specialty of carving "old" netsuke, and the collector can obtain to order frogs by Masanao, oxen by Tomotada, or any well known subject by any celebrated artist. Some of the imitations are so clever that even the so-called experts are sometimes deceived.

It is therefore good advice to the beginner to buy such netsuke as appeal to him by their intrinsic artistic merit and not merely for their supposed age or a well known name.



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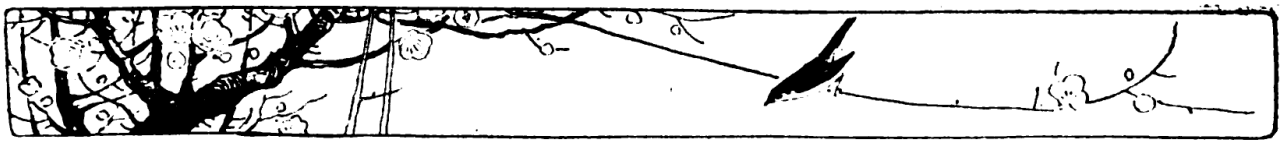
1.—Ivory No dancer with coral face by Jugyoku beginning 19th cent. 2.—Wood lacquered doll, unsigned, beginning 19th cent. 3.—Wood nio by Soya, living in Tokyo.

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The Plum in Japanese Poetry

BY

H. SAITO

IN the affections of the Japanese people the plum blossom has long been established. It is worshipped for its beauty, fragrance, and the whiteness of the petals. Praise is given its purity and constancy, and it has become a symbol of bravery and hardihood, since it bursts forth from the bare limbs of the tree while yet the snow lies on the ground, and is the first to lead the procession of the flowers.

For centuries the plum has been popular in art, and is to-day employed in designs on the most costly silk or elegant screen, to the cheapest fan or cotton towel. For the decoration of the house nothing is considered more beautiful than the dwarf tree in full bloom. There are few gardens without a plum tree, where it is cultivated, not for the fruit, but for blossoms alone. Famous plum gardens are visited by throngs of people, and from the branches may be seen many fluttering papers on which poems are written. The plum has long been a favorite theme of Japanese poets. Some of these poems are given here.

Tsurayuki, one of the greatest court poets who lived in the Heian period, the golden age of Japanese poetry, had a favorite plum tree in his garden. But the Emperor admired it, and expressed a wish to possess it. The poet could not refuse, and so the gardeners from the court came and dug up the beautiful tree. They were carrying it out through the gate when the poet's daughter appeared, a tomaka, or oblong piece of fancy paper on which poems are written, in her hand, which she tied to the tree. This was the poem she had written :—

My Lord's command I must obey :
But when the warbler comes in spring,
And for his bower asketh, pray,
Where shall I bid him stay and sing ?

Tsurayuki's Daughter.

The Emperor appreciated the poem so much that afterwards the tree was returned to its owner.

A genius who has long remained obscure writes a poem and asks recognition at the hands of a friendly critic. He may perhaps be an office-holder. In either case, a plum branch is sent with the following poem :

Whose eyes, if not O thine, shall it delight—
The classic plum-tree's blossom pale and wan ?
The perfume and the hue both recondite
He must and shall appreciate who can !

Motonori.

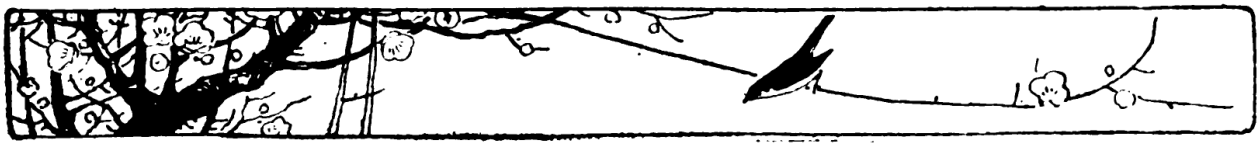
Sugawara Michizane, the god of learning, to whose memory a shrine is consecrated in every respectable town or village, was at one time unappreciated. He could not but write :

Deep is the vale where spring's gay train
Comes late and loiters on the way ;
And muffling snow doth render vain
The warbler's faint expectant lay.

Michizane.



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"To break a branch" is a significant phrase. The girl in the popular song points to a police notice under a flowering tree and says to the importunate lover—

Oh, don't! If any one should come!
Look there, upon the flowering bank,
The notice says to wicked boys,
It is forbid to break a branch.

An English proverb says, "The tree does not withhold its shade from the wood-cutter." This thought is expressed in connection with the plum-tree:—

The plum-tree greets with sweet perfume
The man who breaks the branch in bloom.

When a favorite tree is in blossom, invitations are sent to friends to come and see the flowers. The invitations are usually in the form of a poem as:—

'Tis now in glorious spring's array,—
My plum-tree whose like never grew;
Would that, or ere it pass away,
The blossom might have homage due!

Okura.

From out the snow it takes its purity,—
My favorite plum-tree's blossom pure and chaste;
It is now in the prime of fragrancy,—
May many a flower-lover hither haste!

Okura.

The wind wafts the faint perfume of the plum-blossom from some neighboring garden,—where perhaps also blooms some unattainable object of the poet's adoration.

I'd fain from thee an answer wring,
O scent of plum-tree's flower!
Whence this sweet message thou dost bring,
Or from whose sacred bower.

Anon.

A lady reproaching her lover with neglect writes as follows:

Alone I gaze, and lo! away doth fade
The plum-tree's blossom's match'less scent and hue,
Ere he hath come and fitting homage paid
Who used to have appreciation true!

Takakura.

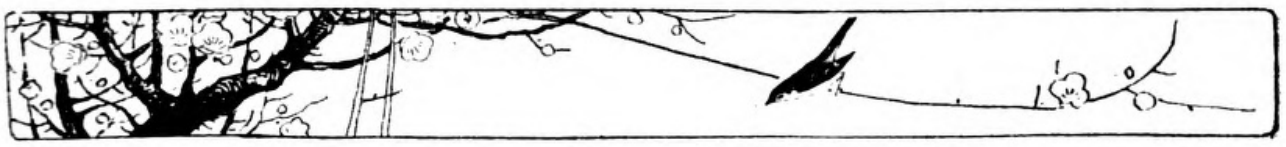
A poet sees a plum reflected in a stream and sings:

Shall I each spring the stream mistake
For blossom, and in that belief
The yielding water try to break
Only to drench my drooping sleeve?

Ise.



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The snow doth make it hard to tell
The modest plum-tree's blossom pure ;
The warbler chance may seek the dell
And find it in the shade obscure.

Michizane.

The poet sang not in vain, the warbler did find the blossom out of the snow, and the wished for renown came at last.

The plum blossom is prized for its purity, also for its rare perfume. Gaudy plum flowers are considered vulgar,—the simpler the petals, the more artistic, and worthy of appreciation. A poet sings:

It mingled so with moonlight pure and sheen,
I failed to find the plum-tree's blossom white ;
The peerless perfume surely should have been
A trusty guide to help my sorry plight !

Mitsune.

The jealous eve would hide from view
The plum-tree's blossom chaste and fair ;
Although unseen the modest hue,
What can conceal the perfume rare ?

Mitsune.

Th beauty of the plum-branch makes it especially adaptable for flower arrangement, and the cherry is seldom used because its growth is not so graceful. A host who expects a friend, decorates the alcove of the best room with a spray from his favorite plum-tree, and if disappointed in the pleasure of receiving the guest, sends to the delinquent the following poem:

For thee, O breaker both of word and heart !
Have I the blossom from the warbler ta'en,
That sang to her with meek unconscious art ;
I, too, have broke—a flowering branch in vain !

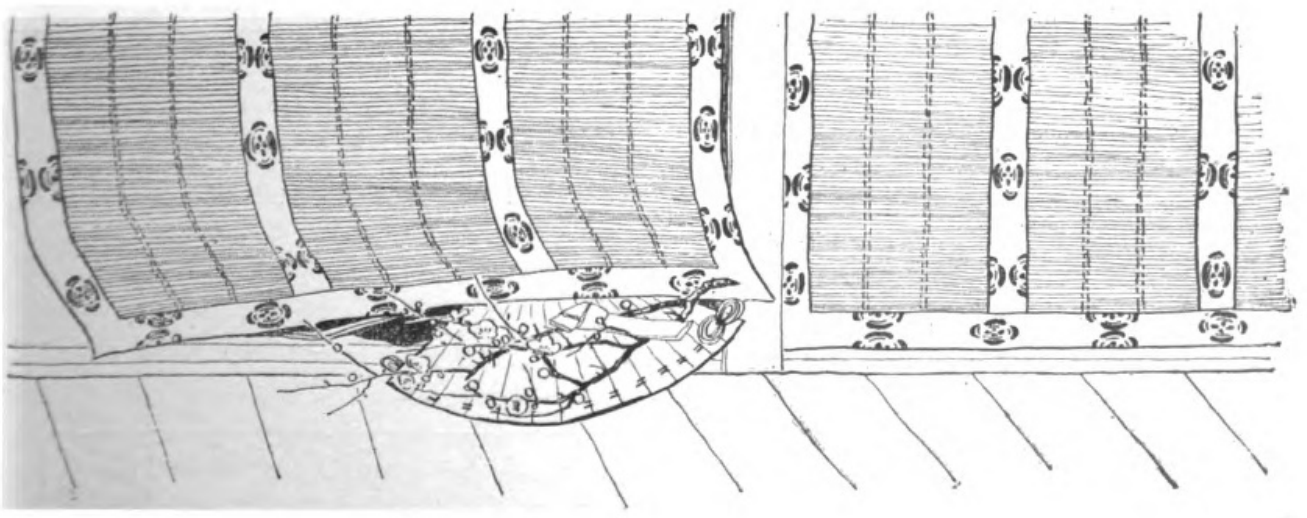
Anon.

If the Americans believe that Japan wishes to possess the Philippines, a verse written by one of our priest-poets should quiet such a suspicion:

I will not break, when o'er my neighbor's wall
The plum-tree tempts with blossom white as snow ;
By mine own heart ought I to judge of all,
How dear it is to him, I well may know.

Sosei.

This poem is intended to warn men against covetousness in general, and against one form of coveting in particular.



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The poet Tsurayuki goes home to the place of his birth. His old-time friends behave distantly to him, because he is now a great man at court. He breaks a branch from a plum-tree in the garden and writes :—

The people's hearts I know no more ;
But of my seat of infancy
The flower blooming as of yore
Remains as sweet and true to me !

A love-lorn swain sends a plum-branch to the beloved of his heart, saying—

On her I often think and gaze on thee,
O plum-tree's blossom modest, chaste and fair !
When thou at last shall pass away from me,
Whate'er shall cheer then in my despair ?

Sadayori.

The fair one chooses to misunderstand him, and answers :—

No spring but sees our willing hearts enslaved
By lovely hue of blossom and perfume ;
What heedless woman hath so ill behaved
With wanton sleeve to trifle with its bloom ?

Daini Sammi.

The stalwart samurai that e'er two swords wore
Doth bid stand still his eager, prancing steed,
And lists awhile if chance the warbler pours
His carol in the wayside plum-tree's shade.

H. Saito.



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Men I Shall Never Forget

(From the Japanese of Musashi-no)

TRANSLATED BY

ARTHUR LLOYD

Chapter II.

IT was long past eleven, and close upon midnight before they had noticed even how fast time had been slipping by.

"No hurry," said Okiyama the artist, with a smile. "To-morrow is sure to be an off day for us both. It does not matter how long we sit up.

Otsu fumbled at his watch-chain. "I wonder what the time is," he said, and then, "Good gracious, it's past eleven."

"In that case," Akiyama replied calmly, "I vote we make a night of it.....Though of course, if you wish it, you can go to bed."

"Nay," replied Otsu, "I am not in the least sleepy. But I feared you might be tired. You see, I did not start from Kawasaki until late in the day, and I have not walked more than three ri and a half. I am comparatively fresh, but you.....

"Oh, I'm all right," interrupted Okiyama. "I don't want to go to bed. I only thought if you were going to retire you might let me have this to read."

As he spoke he picked up what looked to be a manuscript of about ten sheets. On the cover were written the words, "Men I Shall Never Forget."

"Oh, that's nothing," replied Otsu hastily. "It is only what you would call a rough sketch. It is not fit to show to people yet." Still, in spite of his protestations, Otsu made no attempt to recover his manuscript. Akiyama began fingering the paper and reading a piece here and a passage there.

"A sketch," he said, "always has peculiar characteristics of its own. I wish you would let me have it for a little while."

"Would you mind letting me have it back?" So saying, Otsu took his manuscript out of Akiyama's unresisting fingers, and began to turn over the pages.

For a moment neither of them spoke. The wind and rain outside roared with fresh violence against the shutters. Otsu sat, with his eyes fixed on the paper, and his ears intently listening to the sounds outside. He seemed to be dreaming.

"A night like this," said Okiyama, trying to arouse his friend, "must be something ideal for you."

But his voice did not seem to reach Otsu's ears, for he made no answer. Was he listening to the sound of the wind and rain? Was he looking at the manuscript he held in his hand? Was he thinking of someone a hundred miles off? As he gazed, Akiyama thought in his heart of hearts that he would make a splendid subject for a picture.

"I think," said Otsu presently returning from his torpor, and looking at Akiyama with dreamy eyes,—"I think that instead of letting you read my manuscript, I had better tell you the story myself. You see, I have only written a very rough sketch, and you might find it rather difficult to make out."

"Certainly, if you wish it," replied Akiyama. He looked into Otsu's face. There was a strange gleam in his eyes which were full of tears.

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"I will tell you the story," continued Otsu, "as carefully as I can. You may find it dull. If you do, please stop me at once. You need not mind talking quite freely to me. And I am going to tell you my story quite frankly. It is very strange that I should have a sort of desire for you to hear it, isn't it?

Akiyama put some more charcoal on the hibachi. Then, noticing that the saké remaining in one of the bottles had got cold, he plunged the bottle into the kettle that stood on the trivet over the fire.

"You will notice," began Otsu, gently pushing the manuscript from him so that Akiyama might see it, —"you will notice that I begin with an explanatory sentence, 'When I say, men whom I shall never forget, I do not mean men who should never be forgotten!'..... You see it, don't you?" he continued, pointing to the manuscript....."Well, I mean to begin by giving you this explanation, because the whole point of my story depends on your understanding it. I daresay it is quite clear to you.....still....."

"Don't waste time over preambles," said Akiyama. "Get on with your story and remember that I am here to represent the average man in the street. Excuse me, I will make myself comfortable."

He stretched himself at full length, with his cigarette in his mouth, and his head resting on his right arm. A kindly smile hovered about his eyes as he looked at Otsu's face.

"When I say 'Men I shall never forget,' said Otsu, I do not mean parents or children, friends or acquaintances, teachers, superiors, or others who have shown us kindness. Such persons I describe as men that should never be forgotten

"But there are others—men towards whom we stand tied by no bonds of affection or duty, men who are absolutely outside the daily current of our lives—whom, nevertheless, we cannot forget without failing both in human sympathy and in the duties of humanity. I do not say that everybody has come across such persons; but, at any rate, I have, and I feel sure that my experience is no singular one, for I believe you have had such experiences also."



I LEANED OVER THE TAFFRAIL.

Akiyama nodded in silence.

"I remember quite well," continued Otsu, "one such experience in the spring of my nineteenth year! I had been out of sorts for some time, and had resolved to leave school for a while and go home to recruit myself. It was during that journey home that I was travelling through the Seto Sea on one of the regular steamers that ply in and out of Osaka. It seems a long time—ages, in fact—since it all occurred, but I remember it was a clear spring day, and we were cutting our way through a glassy sea, our bows raising small gently chattering ripples as we glided through the water. I have no recollection, whatever, of my fellow-passengers that day, of the captain, or of the boy that brought us tea. I have a sort of a notion that one of the passengers poured out tea for me, and that I conversed on the deck with a number of persons on a number of subjects; but there is no clear recollection in my mind of anything.

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"I do, however, remember, that I was not feeling very well, and that I did not move about very much, but sat on the deck quietly absorbed, for the most part, in dreams of my own—in visions of the future and of my own lot in life. It was quite natural for a young man, such as I then was, to have such day dreams. I got up from my chair, went to the bow of the ship, and leaning over allowed my eye to gaze over the almost oily expanse of waves and to listen to the gentle rippling of the water under our bows. There was a thick spring haze on the water, and, as we glided smoothly along, we saw to right and to left islands which came towards us out of the mist, they stood out clear for a few moments, and then vanished again into the mist before our eyes. The bright rays of the spring sun would fall straight on them, making them gay and resplendent in the fresh green of the spring vegetation and the bright yellow of the fields on na.

Presently, we came quite close to a small island on the right,—not more than ten cho from its lonely beach, and I leaned over the taffrail to have a good look at it. Its slopes were dotted here and there with clumps of stunted pine, beyond, there was no sign of vegetation or culture, no field, no paddy-land, and not a vestige of a house. The white foam of the receding waves shone in the sun along the expanse of solitary beach, and seemed to be playfully making gleaming swords-blades as it gambolled over the pebbles. I concluded, however, that the island was not absolutely uninhabited, for I heard a lark singing in the sky high above the hill, and I remembered a verse my father had composed about the sky-lark being the unfailing sign of the vicinity of a rice-field. I, therefore, made sure that there were houses somewhere on the island on the other side of the hills.

"As I gazed I saw something moving on the gleaming sands, which I presently made out to be a man. More than that, he was a grown-up man and not a child, and he was very busy picking up something and putting it into a basket or tub he carried with him. I could not take my eyes off this solitary figure walking alone along that desolate beach, and I gazed until, as the ship speeded on its way, the man became but a black speck, and the island itself vanished in the mist.

"It is now about ten years since I saw what I have now described, but I cannot tell you how often, I have not seen rising before me the image of that solitary man. He is one of the men whom I shall never be able to forget.

"My next case occurred some five years ago. It was the New Year's season. I had paid my visit of congratulation to my parents, and had lost no time in starting for a tour in Kyushu. It was on this journey that I crossed Kyushu from Kumamoto to Oita.

"Early on the second of January I left Kumamoto in high spirits. My younger brother and sister accompanied me and we started off for our long trudge in waraji and leggings as true pedestrians should. The sun was still high in the western sky when we reached the post-station of Tateno, where we rested for the night.

"Before sunrise the next morning we set off from Tateno, hoping to achieve out great ambition. Right before our eyes, but at a considerable distance rose the smoking crater of Mount Aso, and to this goal we bent our footsteps over the frost-covered ground, going straight ahead over frail plank bridges and along unfamiliar lanes, and more than once losing our road in our anxiety to arrive at our destination. At last about noon we climbed to the summit of the mountain, and it must have been past one o'clock when we at last found ourselves standing on the edge of the crater.

"The district around Kumamoto is exceedingly warm. There was no wind, and the sun shone brightly so that we felt no cold, winter though it was, and standing though we were on the summit of a mountain 6,000 feet above sea level.

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"The vapor which the crater was continually belching forth, came forth hot and transparent, but it soon grew cool and white in the cold air but this was all the white we saw, for there was no snow on the whole of the mountain, only a transient appearance of that color as the dry grass waved to and fro and turned its white blades to the sunlight. The earth, too, was dry and burned, black in some places and red in others, with jagged cliffs here and there to mark the boundaries of the ancient crater. Neither tongue nor pen will suffice to describe the grand desolation of the scene. It would be a task worthy of your brush to depict it.

"We made a first ascent as far as the edge of the crater, and spent some time looking down into the yawning cavity and then around us at the spacious panorama that stretched itself out at our feet. But the wind at the summit was unbearably cold, and we were glad to descend a little to the shrine of the god of Aso, by the side of which we found a small tea house which supplied travellers with common tea and simple refreshments. Here we took a hasty but happy meal of rice-balls, and after a sufficient period of rest made our second ascent to the crater.

"By this time the sun had sunk quite low in the sky, and the mist which hung over the plains of Higo at our feet was dyed by the sunlight a burnt red color exactly resembling that of the cliffs around the old crater, which we could see from where we stood. The waving grass which for miles around, covered the plateau at the base of Kujutoge, whose conical peak towered high among its surrounding mountains, shone red in the setting sun and the air was so liquid clear that we seemed to be able to discern the movements of men and horses in the plain below. Heaven and earth around us lay solitary and silent, the only sound to break the stillness being the tremendous roar of the volcano, as the white vapor rushed up from below straight towards the sky, broke itself to pieces as it rubbed against the bold peak of Takatake, and then drifted off and was lost to sight in some remote corner of the sky.

"Shall I say that the sight was sublime? Or that it was beautiful? Or that it was terrible? We stood for some moments spell-bound, like stone images, and gazed into the chaos around us. It was only natural that, at such a moment, and in such a place, our minds should involuntarily be filled with thoughts of the immensity of the universe and of the marvellous mystery of human life.



WHITE VAPOR RUSHED UP FROM BELOW.

(To be Continued.)

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The Feast of Daruma

I

It was the Feast of Daruma,
The chubby gods were piled up high
Upon the lighted stalls; the sky
Was flushed with sunset far and nigh.

II

The keen-edged biting breezes blew
From where snow-capped Akagi stood
Like some gigantic old-time god
Who frowns on earth in sullen mood.

III

The idle pleasure-loving folk,
Sauntered and clattered to and fro
Or crowded round in kindly row
To see if we would buy or no.

IV

Some gods, like Hope were painted blind.
But those who ere the year had fled
Could name some wish accomplished
Could paint their eyes in, so they said.

V

I chose two ruddy sightless gods
One for myself, and also one
For her who, neath a milder sun
Lives on to know life's fullness gone.

VI

In my own wish I named a star
Somewhere betwixt the earth and sky
Too near for Heaven and yet too high
For earth. For better 'tis to sigh

VII

For stars than cherish lesser lights,
Although we gain no present prize.
High Heaven opens to the eyes
That learn the lessons of the skies.

VIII

It is the Feast of Daruma,
Again the distant hills are white
And proud Asama's massive height
Vomits her wrath upon the night.

IX

Again the pleasure-loving folk
Saunter and jest; again the wind
Blows bitter chill, with cut unkind.
And still my Daruma is blind.

M. KIRBY.



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LIFE

O, Life !
What are thou but the morning dew
Or of a summer's night the dream ?
With bliss of meeting soon in view,
How lightly of thee do I deem !

Tomonori, Translated by H. Saito.

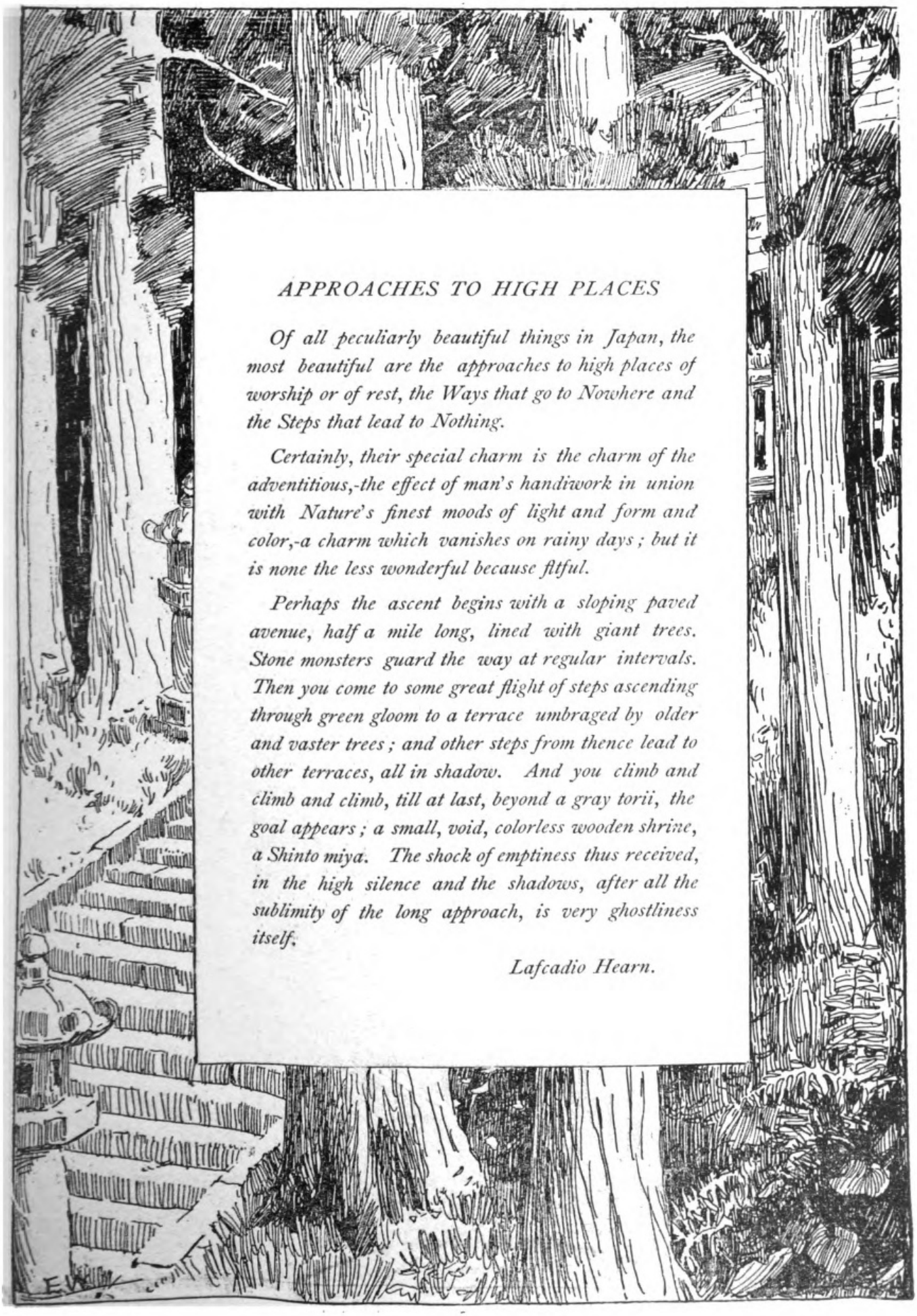
RETRIBUTION

Him who loves me
I love not, and aside do shove ;
And is it retribution due,
That he whom I to madness love,
He loves me not, nor knows me true ?

Anon. Translated by H. Saito.



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APPROACHES TO HIGH PLACES

Of all peculiarly beautiful things in Japan, the most beautiful are the approaches to high places of worship or of rest, the Ways that go to Nowhere and the Steps that lead to Nothing.

Certainly, their special charm is the charm of the adventitious,-the effect of man's handiwork in union with Nature's finest moods of light and form and color,-a charm which vanishes on rainy days; but it is none the less wonderful because fitful.

Perhaps the ascent begins with a sloping paved avenue, half a mile long, lined with giant trees. Stone monsters guard the way at regular intervals. Then you come to some great flight of steps ascending through green gloom to a terrace umbraged by older and vaster trees; and other steps from thence lead to other terraces, all in shadow. And you climb and climb and climb, till at last, beyond a gray torii, the goal appears; a small, void, colorless wooden shrine, a Shinto miya. The shock of emptiness thus received, in the high silence and the shadows, after all the sublimity of the long approach, is very ghostliness itself.

Lafcadio Hearn.

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UMBRAGED BY OLDER AND VASTER TREES.

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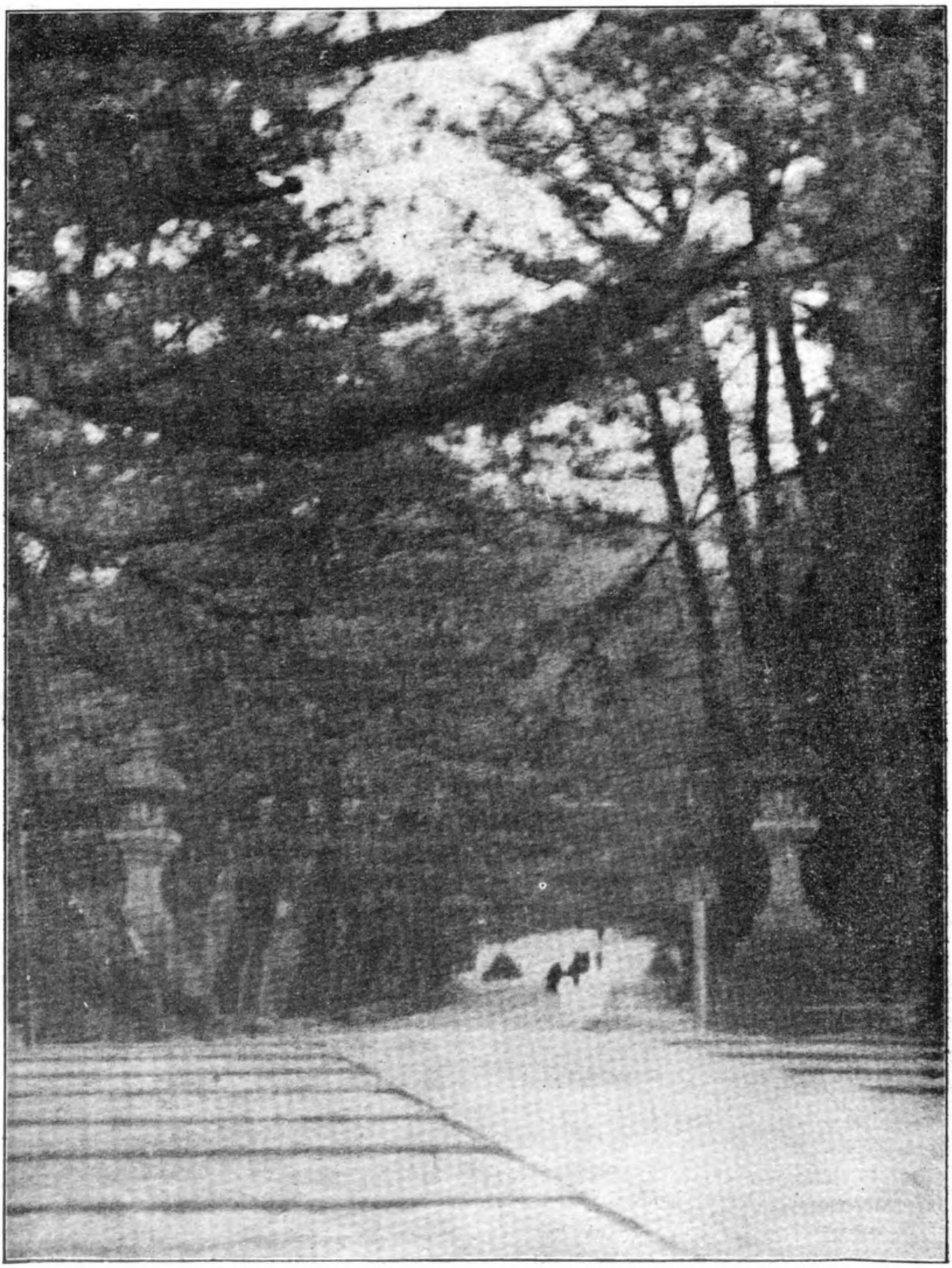
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WAYS THAT GO TO NOWHERE.

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.....BEGINS WITH A SLOPING PAVED AVENUE.

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The Ainu of Yezo

BY

FREDERICK STARR

PROFESSOR OF ANTHROPOLOGY IN THE UNIVERSITY OF CHICAGO.

WHAT the Indian is to the American, the Ainu is to the Japanese. It is probable that before the ancestors of the Japanese entered the islands, the population of all Japan was Ainu. Not only the northern island of Yezo, but the main island, and even Kyushu, is sprinkled over with place-names derived from the Ainu language. The ancestors of the Japanese seem to have entered Japan from the south, driving the Ainu before them northward. Little by little the aborigines have yielded ground, and the different stages in their later retreat are matters of history.

Now they are almost confined to the islands of Yezo and Saghalien. Even in Yezo they have become an insignificant element in the population. There are probably not more than fourteen thousand Ainu of pure blood remaining in the northern island. They are a dwindled remnant of a once considerable population; whether their number is now dwindling is not easy to say. The general belief is that they are decreasing and will eventually vanish; but all seem to agree that the Ainu of the Saru River district are holding their own; about Memuro the number has increased within the past ten years, but this increase is perhaps one of immigration rather than a normal growth; at Asahikawa statistics indicate an increase at the rate of two per cent per annum. Whether the Ainu is decreasing, stationary, or increasing, it is certain that he is being modified in life and thought. Contact with Japanese immigrants, instruction in Japanese schools, the influence of Japanese control,—all are having their effect. In his mode of life, dress, house, ideas and customs, the Ainu is becoming Japanized.

The Ainu is as different fundamentally from the Japanese as the American Indian differs from the Anglo-Saxon. The ethnologist recognises a few great races of mankind. Keane, whose little works on ethnology are well known, recognises four great races of mankind: the Caucasian, Mongolian, Ethiopian, and American (Indian). He calls them by Latin names but his terminology practically amounts to that just given. The Caucasic peoples are characterized by a generally white skin, wavy hair with oval or elliptical cross-section, abundant growth of hair upon the body and face, prominent and relatively large nose, horizontal eye-opening. In these simple, evident, and easily marked characters they differ markedly from Mongolic peoples, who have generally yellow or yellow-brown skin, straight hair with circular cross-section, scant beard and body hair, flat face with broad flat nose and "oblique" eye-opening.

Ah well, in all these respects the Ainu is a Caucasian and a white man. He has failed in life's battle. He has yielded ground before a more hardy, vigorous, energetic and worthy people. The Ainu has truly a white skin when it is washed,—which is but seldom; he has abundant, long and wavy hair which frequently hangs down upon his shoulders; he has fine, lustrous, dark, expressive eyes with horizontal opening; he has a growth of beard which gives him in mature life a patriarchal aspect; while his nose is often thick, it is on the whole large and prominent, and the whole combination of his features suggests that of the white race.

The growth of hair upon the body is notable; so much so that writers and speakers

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generally refer to them as "hairy Ainu." It is probable that they are actually the hairiest population on the globe. True, many individual cases among other white peoples may be found as hairy as many Ainu; but it is doubtful whether the average of any other population is so pilous.

Left to himself the Ainu is a hunter or fisherman with some rudimentary agriculture. His culture, judged by rigid standards, is just above the stage of savagery. His little villages are located with reference to streams and bays and forests; he settled where nature gave a food-supply. In the villages upon the Saru river the village type is simple. The houses are arranged along one side of the single street. On the other side are store-houses, small affairs raised on piles to protect the contents from rats and other animals. The houses are carefully oriented,—their longer axes running east and west. They consist of a single rectangular room with the opening at the west end; in the east end is the sacred window at considerable height above the floor; sometimes there is a door at the west end and this opens into a sort of hall or entry called the shem.

While the door of the house is at the west end, the entrance to the shem is at its south side,—a device well suited to cold weather conditions. At the centre of the house is the open fireplace above which are hung the pots and kettles for food preparation. The floor is covered with rush mattings, which are frequently ornamented with neat geometrical designs. The northeast corner of the room is sacred and in it are displayed the treasures of the household, consisting of lacquered tubs and buckets,—ceremonial cups and bowls, old sheaths and swords, ancient bows and quivers; the walls are hung with inao, and in the very corner is the great stick with its mass of inao shavings, which represents the spirit of the house and serves as a guardian to the inmates. In such a house the place of every member of the family is settled. The master of the house, his wife, the children, each and all know their own places. Between the fireplace and the east window is the place of honor allotted to respected guests.

While such a village arrangement may be typical, it is by no means universal. Thus, in the Tokachi district houses are scattered over the Ainu land, each surrounded by its little space of cultivated fields; store-houses are rare or absent, and are not raised on piles; orientation seems to be a matter of no consequence, and the sacred window may be in the north or west apparently as properly as in the east. The shem continues the axis of the house, and its door corresponds in position with the main door of the house. In some districts the Japanese authorities have constructed model villages for the Ainu.

At Asahikawa the people have been concentrated into a village with regular streets, along both sides of which are erected houses of Japanese-European type made of wood and plaster. It is interesting to notice how the conservative Ainu has in every case constructed a native house of brush and straw and lives alongside the improved residence. Not infrequently it is directly attached to the more pretentious dwelling, the only entrance being through the native house.

In the olden time the Ainu dressed in cloth woven from the fibre of elm-bark. The chief garment, something like the kimono in form, was decorated with characteristic embroidery in white and blue, worked either directly upon the bark-thread cloth, or upon a piece of cloth appliqued thereto. These embroidery designs are to be seen everywhere of the same general character, but there are differences in detail. Leggings are made of the same material and in the same fashion. Shoes are clumsy coverings made of the furred skins of bears, or of fish skin. For ornaments both sexes wear earrings of silver or white-metal; women wear necklaces of great beads probably brought from Manchuria. Men wear crowns or circlets, hung with little flaps of

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THE BEAR AT PLAY



READY FOR THE BEAR FEAST

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cloth, decorated with inao shavings and often adorned in front with a carved representation of the head of bear, fox or bird. To-day in many Ainu towns dress has undergone great change through Japanese influence. The old bark-cloth has disappeared or is retained only in ceremonial garments.

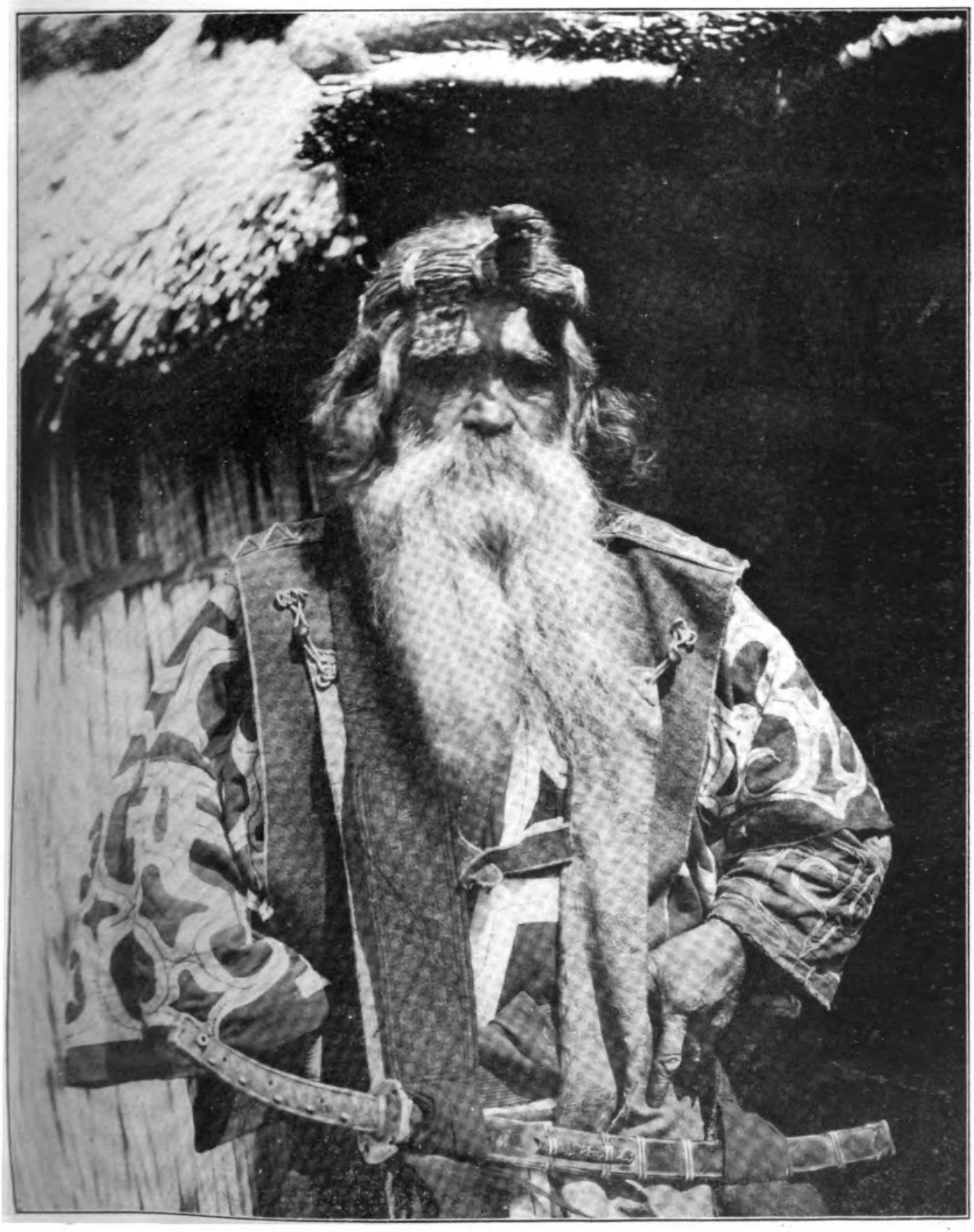
At first sight the stranger is disagreeably impressed by the tattooing of the women. There are three different kinds of tattooing found in lower culture. First, lines may be cut into the flesh with a knife and coloring matter introduced into the wound; second, coloring matter may be pricked with points into the skin or flesh; third, threads dipped in coloring matter may be carefully inserted and drawn under the skin, leaving the colored pattern in subcutaneous lines. Japanese tattooing is done by pricking; Ainu tattooing is by cutting. It is practised only upon females, and is confined to the face and arms and hands. The face tattooing is most remarkable. It is begun when a girl is young and is developed gradually with increased age until it reaches full development when she is prepared for marriage. The cuts are made with a knife, and soot from the kettle is inserted in the cuts, then the color is fixed by a wash made by steeping bark in hot water. The woman's mouth is entirely surrounded by a great moustache-like bordering of brilliant greenish-blue. Not unlikely this tattoo is really meant to represent a facial hirsute growth; as nature failed to give the woman a moustache, art supplied its lack.

The matter of salutation is fixed and regulated for all. The salutation of children by adults, of females by males, of men, are all prescribed. The salutation of men is the most notable. The ceremony consists of three parts, and each of the two men go through the same action. First, the palms of the hands are rubbed together to and fro various times; second, the hands are separated with a graceful curve and balanced up and down, palms upward; with each balancing movement the hands approach the patriarchal beard; lastly, the beard is stroked with both hands from above downward and the hair brushed backward from the temples with the hands. In this elaborate salutation there is no hurrying, and the movements are wonderfully graceful. McGee believes this ceremonial salutation due to an idea of sacredness of hair and considers the whole thing religious. Here he finds the reason for the moustache-shaped tattooing of the women, and it is notable that, in her greeting, the fingers are drawn across the upper lip as if to stroke the moustache.

The inao is a willow, or other stick, whittled with a knife in such a way that the shavings remain attached to the stick. There are different modes of whittling; inao may be male or female; they may be large or small; the shavings may hang loosely in a great mass around the stick or they may be bunched and tied in groups. The inao is at once a prayer, a sacrifice, and a divinity. The great inao in the northwest corner is the house-spirit, guardian of the family. Lesser inao are stuck about the fireplace as offerings to the fire-goddess, the chief divinity of the Ainu. Inao are set up near springs and on the paths to produce good luck and to protect against bad influences. At a little distance from the house, facing the sacred window, there is set up a line of inao, each of which may represent a different divine power. Such a line of great inao outside the house is called the nusa or "sacred hedge." Midway between the nusa and the sacred window is a stake or post which plays a part in some of the most important ceremonies.

The elaborate salutations, the inao in their many forms, and the great sacred hedge all form a part of the Ainu worship. The bear feast, however, is the most famous element in their religion, but is paralleled by a whole series of analogous ceremonies. In each and all of them an animal, taken when young and reared in captivity, is the object of sacrifice; in each and all the creature killed is eaten by the worshippers, and itself participates in this

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OLD PENRI, PIRATOI I VILI AGE (PHOTO BY KIMBEL.)

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feast upon its own flesh; in each and all the ceremony is a communion service meant to cement the relationship between the god killed and the worshippers. All of these ceremonials are euphemistically called "the sending away" of the being.

Still, not a year passes but what in one or another Ainu town it is celebrated. In the annual bear hunts the Ainu hunters desire to catch a young bear cub alive. The little creature is taken to the village and treated with every kindness. The Ainu women suckle it as they do their own children. When the young animal becomes large it is fed with cooked food from a special feeding-trough. When its presence in the house among the children is undesirable, it is kept in a specially constructed cage of logs and poles built outside the house. From this time onward it is usually fed by one man who is commonly recognized as the bear-feeder. When the animal is quite large it is ready to be sent away. Announcement is made, and preparations for a feast take place. Quantities of millet cakes are made, and millet beer is brewed. On the day announced people come from all the neighborhood. Ceremonies take place within the house, in which the old men go through with a prodigious amount of salutations, and drink great quantities of millet bear. Prayers are offered. Fresh inao are cut in great quantities, and the nusa is made white and clean with them.



THE BEAR CAGE.

Before the nusa the finest mats are laid as a seat for the older men who lead the ceremony. Outside, the bear has been dragged forth from its cage, and fastened by a rope to the post between the sacred window and the nusa. The millet cakes, the beer, the vessels and other objects used in the outdoor ceremonial are all passed through the sacred window. While the old men indoors have been drinking and praying, the women, who in its babyhood gave milk to the little bear, are weeping and mourning at its coming death; other women in a line outside are dancing with hand-clapping and every evidence of joy. One by one the old men come from the house and worship the bear with salutations and librations of millet beer. Finally, the leaders seat themselves with great ceremony on the mat before the nusa, with ceremonial bowls of millet beer and their libation sticks before them. Blunt-pointed wooden arrows, curiously decorated, are distributed by the old men. Boys and young men with bows scramble to receive these from the givers, and at once begins a wild scene of torture of the bear. The object is to shoot the blunt-pointed arrows at the bear with such force that they shall for a moment remain sticking in the suffering animal.

At the same time one or two men with poles prod and drive the bear that is wrought up to a pitch of furious anger by the teasing to which it has been subjected. Finally the worried and frantic animal is caught and dragged up to the mat on which the old men sit. Here it is sprawled upon the ground and a pole is forced between its teeth to gag it;

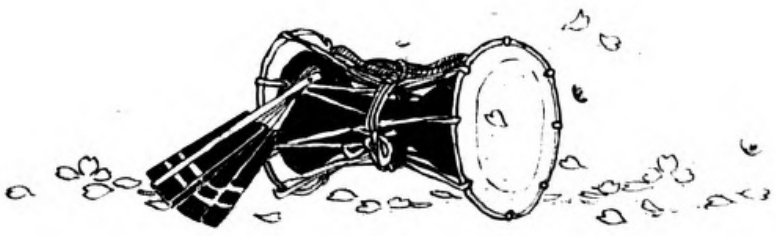
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AINU GROUP: SARU RIVER VILLAGE. (PHOTO BY K. KIMBEI.)

a billet is placed under the animal's throat and another upon its nape; then all the young men throw themselves with full weight upon the log in order to crush the breath from the animal's body. One of the black-beards seated on the matting strokes the dying animal's head between his hands, whispering prayers to it as he receives its dying breath. When the poor beast's last gasp is given, its body is ceremonially washed. It is then laid out in state at the edge of the mat before the nusa and is offered millet cakes and libations of millet beer.

Later, after being given some of its own flesh and soup made of its own meat, the body of the animal is ceremonially eaten by its worshippers; its skin and head are decked with inao shavings and beads and ornaments of men and women. The object of the ceremony is to render closer the bond of union between the animal and its worshippers; to continue the kindly influence which it has given to the villagers, and to insure future success in hunting by a constant supply of bears.



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The Story of A Conversion

(From the Japanese.)

Translated by

ARTHUR LLOYD

ASAKUSA ward in Tokyo (I say this, I hope, without prejudice to the thousands of good people who reside within its limits) has the reputation of being about the "toughest" district in the metropolis. It is known to be the favorite haunt of thieves and pickpockets, and the famous palace of vice for which it is celebrated has drawn to it very many of the lowest and most objectionable classes of human society. The Asakusa police acquire a special knack of dealing with the criminal classes. They have to be men of determination and physical strength before they enter upon their duties, and the jujitsu they learn is no mere amusement.

In this quarter, twenty years ago (in the year of grace 1890, if you want me to be very exact) there lived an old woman of great depravity. She shall be nameless (to tell the exact truth, she must be nameless for the purposes of this story, for I do not know her name myself), but you may take my word for it, her depravity was very great.

Many years before this she had entered upon a successful career of moneymaking, and had acquired a very considerable fortune by the simple process of levying blackmail upon innocenent persons whom she would mercilessly torture by means of fictitious slanders of such enormity that her victims would pay considerable sums of money, and pay them over and over again, in order to induce their tormentor to hold her tongue. Japan is not the only country in which an evil tongue has been found to be an extraordinarily efficient means of amassing riches; but, from what I could gather from my informant, amongst all the slanderers of all countries and ages, this wicked old woman "took the cake."

Having by these means gained a respectable (perhaps I had better say a disreputable) competence, she set herself up as a moneylender and made her capital bring forth fruit, some sixty and some a hundredfold, by making quiet advances of money, under the hand, to ladies and gentlemen of her acquaintance who happened to need a little accommodation for temporary purposes about which they did not want the whole world to be cognizant. When these people first went to her, they esteemed her as an angel of mercy, for her manner was suave, and her purse opened readily to the tale of their distress; but no one who once got within her meshes ever extricated himself again, except after a long time, and at the cost of incredible sacrifices; for her heart was as hard as a piece of stone, and she was never contented with less than the uttermost farthing.

Amongst her clients (or victims) was one Watanabe Minoru. He was a respectable man. I am told he was a member of the House of Representatives, sitting for a country constituency. But he had found Tokyo life a trifle more expensive than he could bear, and had sought to cover up the unfortunate emptiness of his purse by an application to the "angel of mercy."

She had another client, one Kinsuke, the worthless son of a respectable family, disinherited and cut off by his father, on account of his spendthrift and vicious habits, who was engaged in ruining his manhood and life in the purlieus of the noted Yoshiwara. But

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Kinsuke, having nothing to lose, stood in no dread of the old woman's malicious tongue. Far from it, he had contrived to learn the secret history of some of her most nefarious transactions, and, with this knowledge in his hands, he had been able to reverse their mutual positions, and had become the blackmailer of the blackmailing old woman. When Kinsuke wanted money, he came and demanded it straight out, there was no question of interest or repayment.

But one day Kinsuke's demands had been so exorbitant that the old lady had refused point-blank to entertain them.

"Do as you like," he said, "I will give you twenty-four hours to think it over. When I come to-morrow, I shall expect to find the money. If it is not forthcoming, I shall go at once to the police station and denounce you."

Whereat the old lady burst into a fury of impotent anger.

"If you are going to the police station," she cried savagely, "I may as well give you something to go for."

And seizing a sharp-pointed kitchen knife (debabocho) that lay on the dresser, she made a vicious attack on Kinsuke.

But Kinsuke was the stronger and the more active of the two, and the struggle that ensued ended in the kitchen knife being plunged into the heart of the old woman, who fell in a bleeding heap on the floor, close to the entrance to the house. Kinsuke made sure that she was dead, then, leaving her where she had fallen, seized the money box and made his way out of the house.

But just as he was going out of the door Watanabe Minoru arrived, he having come to see the old lady about the renewal of a loan.

"Hallo!" he exclaimed, when he saw the well known money box in Kinsuke's hands. "Hallo! You've been trying to steal, have you?"

And he grabbed Kinsuke by the neck and tried to detain him.

But Kinsuke was a skilful wrestler, and after a sharp but severe struggle succeeded in throwing Watanabe into the house, where he fell across the dead body of the poor old woman, with his sleeves and skirts mopping up the pool of her still warm life-blood.

In this condition he was found by the police.

* * *

The trial went very much against poor Watanabe Minoru. He had been found by the police standing in a half-dazed condition over the prostrate body of the murdered woman, his hands and clothes covered with her blood. That was in itself circumstantial evidence quite sufficient to hang him. It was true that the old woman's money box could not be found, and that there was no cash to speak of found on Watanabe's person. The fact only served to make his guilt more evident in the eyes of police, prosecutors, and judge.

The story of the peccadilloes which he had toiled in vain to cover up by application to the old lady had been brought to light in the course of the preliminary investigation, and the authorities promptly framed a theory which seemed to account satisfactorily for the whole crime. It was evident, they said, that Watanabe, reduced to extremities, had made a last unsuccessful application to the woman; that she, apprehensive of possible danger, had concealed her money box in some safe place not yet discovered, and that Watanabe, in a fit of despairing rage, had murdered his benefactor with the first weapon that came to hand.

For it is strange what revulsions of sentiment can be brought about in moments of popular excitement. The wicked old woman, lying in her pool of blood, became in popular estimation a martyr and a saint,—her long list of crimes and falsehoods being forgotten and forgiven. And Watanabe, the good husband and master, the highly respected member of Parliament, fell at one drop from the highest place to the lowest. His peccadilloes, which had been but an unfortunate incident in an

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otherwise blameless career, were magnified into a long series of luxury and unscrupulous evil living; there was no bad word in the Japanese language (which possesses just as many of those expressions as any other civilized tongue) that was too bad for him, and certainly, had not the police taken good care to keep him under lock and key, he ran a great danger of being lynched.

It was in vain that he protested his innocence. He was committed to prison at the conclusion of the preliminary investigation, and was there left to languish while the slow machine of the criminal law took its tardy and leisurely course.

Ah! where would a man be in the hour of his distress and need, if he had not his wife to comfort him? Mrs. Watanabe is very probably in the habit of "combing her husband's hair" for him in the privacy of the nuptial chamber. History does not record those intimate scenes, except in the case of ill-regulated families, such as the house of Mr. and Mrs. Caudle. But Watanabe's home was no ill-regulated one, and his wife, with true wifely instinct, knew quite well that her husband was innocent of the charge.

And where would the world be if there were not occasionally heroes, who remained heroic, even in the eyes of their valets? The old retainer, Kichibei, knew more of his master than any other living person except his mistress, and he was equally certain that Watanabe Minoru could not possibly have committed so terrible a crime. So, in the teeth of an angry and fiercely savage public opinion, Kichibei and his mistress maintained their belief in Watanabe's innocence.

But what could they do against a vindictive world?

It is a natural instinct, in spite of all the dictums of philosophers and sophists to the contrary, that, when a man is in the bitter pains of a cruel misfortune from which there is no human means of escape, he betakes himself to prayer.

Kichibei and his mistress were in that condition: bereft of all hopes of human succour, they turned to the divine compassion and went from shrine to shrine and temple to temple with vows and entreaties.

There is in the Fukagawa ward of Tokyo, a ward very little known to foreigners because it lies on the other side of the river, and because no one goes there unless he is absolutely obliged to do so for business purposes, a popular Buddhist shrine dedicated to Fudō Sama. Fudō is an angry deity. He has an angry scowl on his face, and a savage glare in his eyes. He stands, with a drawn sword in his hand, in the midst of flames which are strikingly suggestive, to western eyes, of a certain warm place which we all of us would fain avoid even to mention. But he is only a symbol of the frowning Providence which oft-times conceals a face of a very different order. The flames are the flames of suffering, the angry face and glaring eyes are directed against those ills which cause suffering, and the sword, like that of the Archangel Michael, is used for the protection and deliverance of mankind. He is said to be a trustworthy being, is Fudō Sama, and he is made a repository for many human woes.

It was at this shrine that Kichibei and his mistress chanced to meet one morning. They had both been going round the popular shrines of the metropolis, and a happy chance had brought them together at the sanctuary.

Having finished their devotions, they retired to the little garden that surrounds the temple, and there Kichibei, squatting on his heels before his mistress, who had seated herself on one of the garden benches, poured forth his lamentations.

"I fear," he said, "that our efforts to save the master are all in vain. For these three weeks now I have been going ceaselessly, making vows and prayers, but Heaven does not seem to listen. And you, Madam, too—"

"Yes, my prayers for my husband have never ceased, and never will cease. And yet

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how incomprehensible it all is! A good husband, a generous master, the helpless victim of a charge of which he is absolutely innocent, and against which it is impossible to fight! And not one of the gods of Japan to step in and see that right is done. It is so hard!"

"Yes, yes," sobbed Kurazo (there are moments when tears come more readily to men's eyes than to those of women) "and such a kind master! Surely one of the gods will listen!"

It was but poor comfort that the good souls were able to give one another. But even the opening of a grief is a comfort to an overburdened heart, and though neither of them could see, or speak of even the faintest ray of good hope, yet the very sympathy that each brought to the other was not without its solace. And in the meantime, some one must have heard them (they remembered afterwards that they had been sitting within earshot of Fudō Sama's image).

For, from behind the bushes there crept a man, whom neither of them knew by sight, and he prostrated himself before them. His face was twitching with emotion and distress, his eyes were flowing with tears, his whole frame shook with his sobs.

"Excuse me," he said speaking rapidly, as a Japanese does under the influence of great excitement. "Excuse me. I am Kinsuke. I am the man who murdered the unhappy woman at Asakusa. I tricked Watanabe myself, and thereby thought that I had covered up all the tracks that might lead to my being identified with the commission of the crime. I hoped to lead a happy life with the money I stole. I even had thoughts of turning over a new leaf and becoming a respectable member of society. But my conscience has not been easy. I lived in constant fear of detection and discovery.

"This morning I have listened to your conversation, and my eyes have been opened to the full extent of the misery which my evil deed has entailed upon innocent persons who have never done me any harm. I see now that there is something worse than punishment, —the possession of a bad conscience, and I will take immediate steps to procure ease of mind for myself and a restoration of happiness to you."

And with this, the man rose up and walked swiftly away. He must have gone straight to the police and given himself up, for it was not many hours before Watanabe Noboru returned to the embraces of his loving wife, and the tearful welcome of the faithful Kichibei.



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TWILIGHT SHOWER

The passing shower
Is not yet dry, but in drops glist'ning lies
Upon the pine-tree by the bower,
And th' evening mist already 'gins to rise
This autumn's twilight hour.

Translated by H. Saito

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FAMOUS CASTLE OF NAGOYA.

Nagoya Exhibition

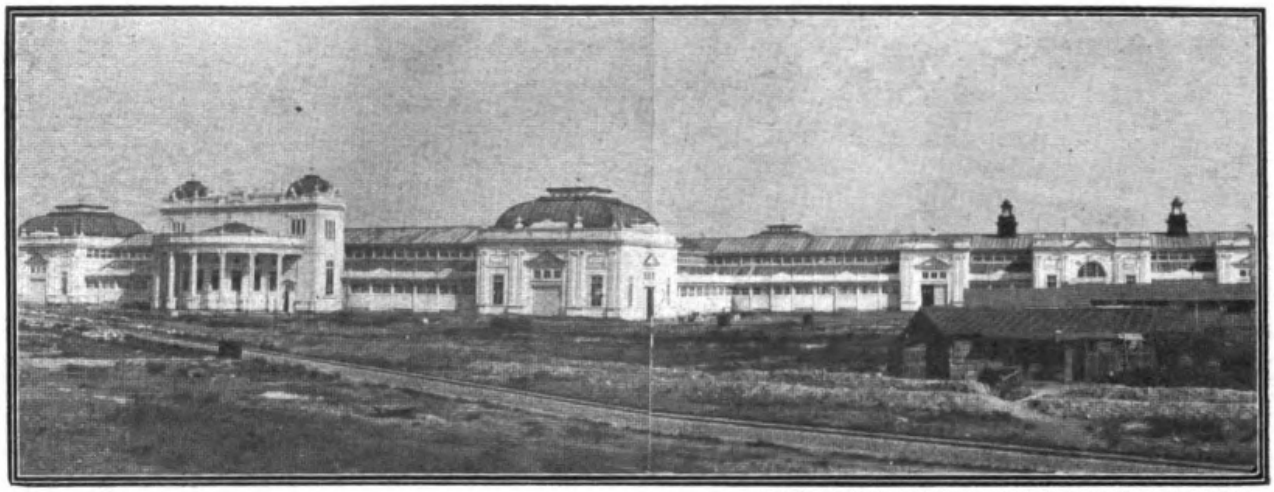
WITHCUT publicity or blare of trumpets the people of Aichi Prefecture have been busily engaged for the past year in carrying out an extensive undertaking, the Nagoya Exhibition, which celebrates the founding of the city of Nagoya three hundred years ago, and which opens its gates on March 16 to the throngs of people who will visit it during the ninety days of its existence.

This is the tenth exhibition to be held within the Empire, and in several respects it is on a larger and more entensive scale than any of the former ones. The land set apart for exhibition purposes by the city of Nagoya is one hundred acres, there are forty buildings, and the cost of the enterprise, which is close on to a million yen, has been borne by Aichi Prefecture. Within the space of a year the work has been pushed to a finish, and every detail is complete before the opening day.

The long line of white exhibition halls are most imposing, while special buildings are grouped around them. In front of the main entrance there is a large cascade arranged in a basin, and surrounded by ornamental shrubs and flowers. Directly in front of this is the main entrance to the exhibition, an archway surmounted with three towers that are crowned by domes. Underneath the archway are four huge, plain bases upon which rest Grecian pillars.

On either side of this archway there are wide curving colonnades crowned by balustrades on which are seen flower urns. The colonnades terminate in small towers which are used as ticket offices. On the right hand side are seen special buildings erected by

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THE LARGE WHITE EXHIBITION HALLS

city or fu containing articles for sale. The most attractive of these is that of the city of Nagoya, a reproduction of the famous Nagoya castle.

Entering by the archway, the entrances to the exhibition halls are on either side. These halls are very large with wings, and rows of windows are arranged near the ceiling and over the booths, making an unusually good place for the display of articles. The visitor passes then into a park where a beautiful landscape garden has been laid out. The gardener has made the most of hill and tree, and many ancient stones brought forty miles by ship have been arranged among the flowers and shrubs. In a prominent place is a music pavilion which has a granite base, and dome ornamented with musical signs, while it is surrounded by an iron fence made to represent musical notes. To the left are large separate buildings, one an exhibition of machinery, the other the patent building. Near the music pavilion a small building where a special silk display is made.

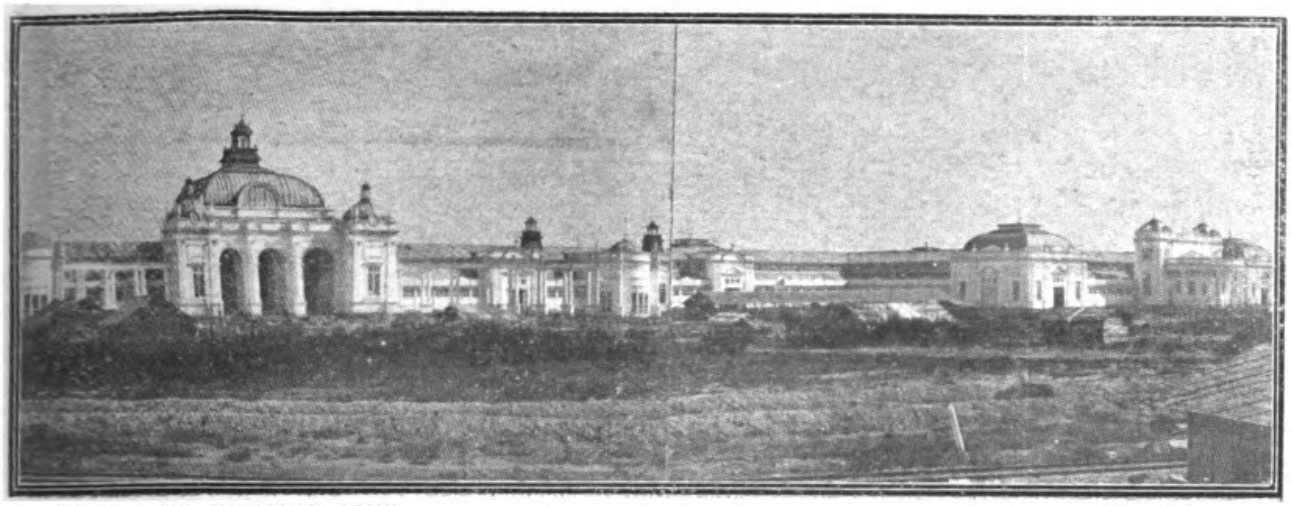
On a hillside is placed a guest house, a reproduction of Kinkakuji, the famous temple of Kyoto, where notable guests will be entertained during the exhibition period. To the left of the machinery hall is found a small but picturesque building between two ponds. It is the building erected by the Imperial Household to serve as a special exhibit of forestry. Here are seen many different kinds of wood from the forest reserves of the Imperial family, and among the trees on the hillside and in the pond, will be shown the various methods employed in felling trees, and transporting logs. The ceilings are paneled with different kinds of wood, and the supports of the roof are rough trunks of trees that represent different species. It is the first time that the Imperial Household has taken part in an exhibition in Japan.



GUEST HOUSE.

A handsome building that adds much to the attractiveness of the grounds is that erected by the Formosan Govern-

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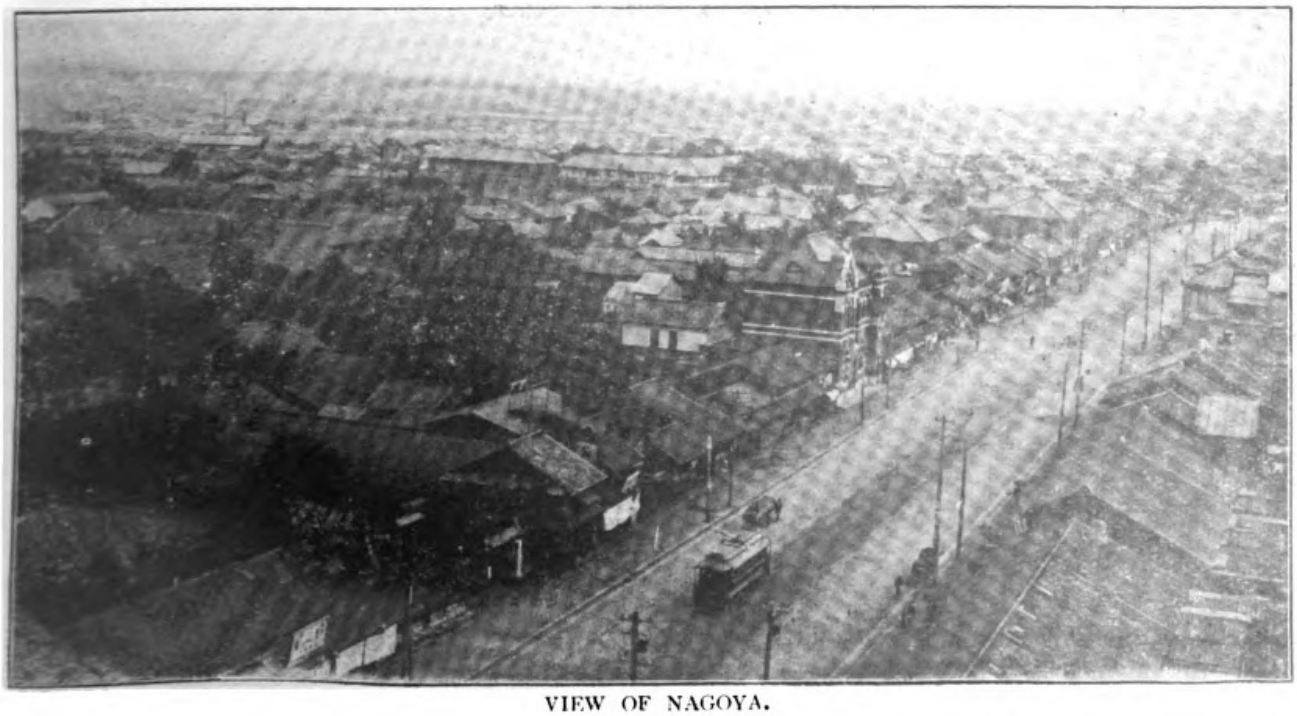
ARE IN ONE IMPOSING LINE.

ment, for a special exhibition of things from Formosa. In the rear of this building are two theatres, where the Nagoya dancers will have performances.

Never before have amusements been a feature of a Japanese exhibition, but the Nagoya enterprise outshines all its predecessors in this regard. There is a street devoted to entertainments, where can be seen jugglers, panoramas, scenic railways, moving pictures, imported specialties from the United States, and everything the small child or the grown-up desires. Prominent among the entertainments provided is a spectacular electric scene called "The Battle of the Japan Sea," which is a faithful and life-like reproduction of this historical event.

In many respects this exhibition differs from any other held in Japan. All Japan has contributed exhibits, making the display of articles more extensive than at former exhibitions. Another distinguishing fact is that Aichi Prefecture, in which Nagoya is placed, has contributed the entire sum of money needed to carry out the big scheme.

The Imperial Household has never taken part in an exhibition before, nor has the Formosan Government made such a large

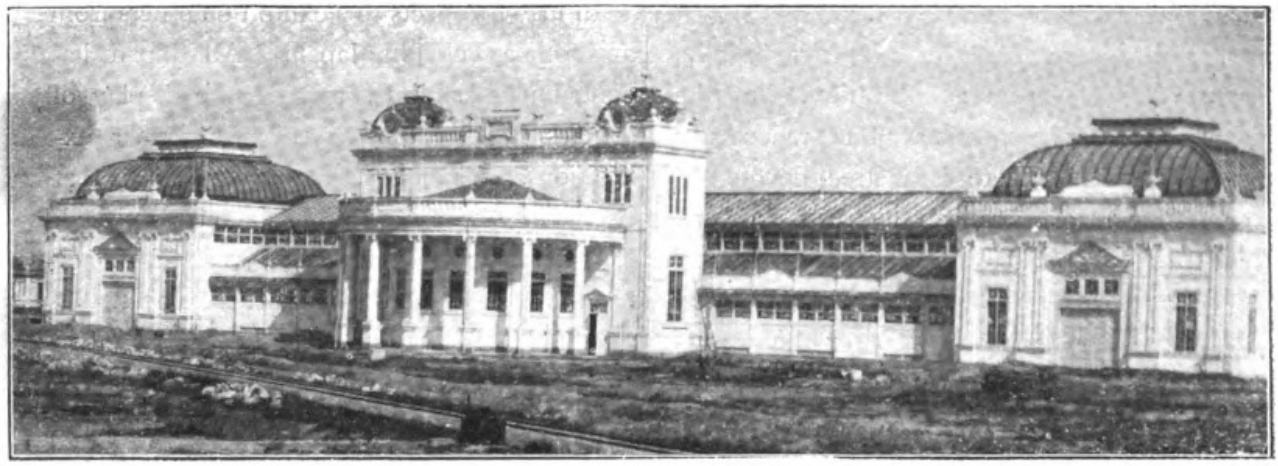


VIEW OF NAGOYA.

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PATENT BUILDING.



WING OF EXHIBITION HALLS.



MACHINERY HALL.

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FORESTRY BUILDING ERECTED BY IMPERIAL HOUSEHOLD.

display. Again, the portion set apart for amusement purposes will make a unique feature of the exhibition.

Nagoya within the part few years has made great strides in progress, and now ranks as one of the leading cities of the Empire, and, situated on the Tokaido, is in the centre of traffic between Osaka and Tokyo. It has long been famous for the castle that looms up high above the city, the roof of which is ornamented with golden dolphins eight feet high.

This castle was founded three hundred years ago by twenty feudal lords as a dwelling place for the son of Ieyasu. It is a natural fortress, for on one side is the ocean, on the other a mountain range, while the large rivers flowing down to the sea cut off the enemy on the north and south. Nagoya has always been a thriving place, and is one of the cities of Japan where modern methods are rapidly gaining ground. It has long been noted for its cloisonne and porcelain industries, and for many small articles such as chop sticks and fans which are well known throughout the Empire. Near Nagoya are the forests of Kiso, and this city becomes a distributing point for lumber. Nagoya was the first city in Japan to make clocks, and has always taken a leading part in this manufacture. At present Nagoya is known for the making of violins, two hundred workers being employed in the factory. Aichi Prefecture has done much to improve the condition of the harbor of Nagoya, and a large sum of money is soon to be expended upon it.

As the exhibition celebrates the founding of Nagoya in the year 1610, there will be a continuous round of merrymaking. The sacred cars containing shrines that have been long resting in old temples, since overhead wires of a modern city have prevented them from seeing the light of day, will be brought forth and drawn through the streets. There are to be processions when old costumes, worn in the days when Nagoya was young, will be seen. In the evenings rival manufacturers of fireworks will send off their most beautiful fire flowers. Each day the entire city will be decorated, a blaze of flags by day, and brilliant with lanterns at night. The big exhibition buildings will be illuminated with electric lights each evening.

From all parts of Japan pilgrims on their

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annual journeys, will turn their steps to Nagoya. Learned societies of every description will gather to hold discussions. Art treasures are to be displayed, and experts in flower arrangement and the tea ceremony will show the correct manner for these forms of Japanese etiquette. Another attraction that should itself draw many visitors to Nagoya is the cormorant fishery. The methods of obtaining the fish, by allowing the birds to do the catching, and then taking the fish from them, is one of the most picturesque methods of fishing in Japan, and will form one of the attractions in Nagoya during the exhibition months.



THE MUSIC PAVILION.

The Tiger and the Fox

(JAPANESE FABLE)

ONE day a Fox wandering through the forest, suddenly met with a fierce Tiger. The Fox was frightened out of his wits, and looked about for some avenue of escape, but retreat was impossible.

The Tiger delighted at the prospect of a fine dinner, opened his monstrous jaws to devour the victim.

The cunning Fox saw at once that his own strength would not avail him in such a tight place, but that he would have to make the most of his wits.

"Tarry a little," said the Fox, assuming a haughty, authoritative tone, "You seem to imagine that you are the strongest animal in the world. Oh! How little you know! Have you never heard that I have been appointed king of all the beasts, and that I have become even more powerful than you?"

"What!" exclaimed the Tiger, "I have never heard of such a thing. You lie!"

"If you do not believe me," retorted the Fox, "I will prove it. Come follow me, and you shall see how all the beasts of the forest fear me."

So the Fox began to strut along with great dignity, and the Tiger followed close at his heels.

No sooner had the animals in the forest seen the Tiger and the Fox than they fled away in fright.

"Now," said the Fox in triumph, turning to the Tiger, "you have seen for yourself how I lord it over the other beasts."

The Tiger taken back at this demonstration of the supposed power of the Fox, turned and left without another word.

Hence the Japanese expression, "Tora no i o karu kitsune," or "The fox borrowing the dignity of the tiger."

S. AKIMOTO.

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Around the Hibachi

Despair

BUNZO did not call on her that evening as he had promised. He stayed at home until noon the next day when he went to see her.

As he was intimate with her family, he entered the house without knocking at the door, and walked into the parlor, where he found Ayako and Haruko alone. He patted their heads and asked them if their sister had recovered from her lllness, and if he could see her.

"Sister has gone somewhere with mother," replied Ayako.

"What! She has gone away, do you say?" As Bunzo said this he felt his heart beat.

"Your sister," he said again, "generally stays at home and gives you lessons at this time of the day, does she not?"

"Sister will no longer teach us," remarked Ayako.

"She will not teach us any more," repeated Haruko.

"Is your father at home?" inquired Bunzo.

"No, he isn't. You must know my sister is very ill. She cried all last night."

"You don't mean that, do you?"

"Yes, so O-Mine said, and I myself saw her eyes all red and swollen."

Bunzo remained in meditation for awhile, then he shuddered as if from cold.

He took his leave abruptly and returned home without the slightest knowledge of how he got there. He felt as though he were standing on a giddy height, looking down into a deep ravine. His head was dizzy and all sorts of thoughts began to turn around in it, as in a whirlpool. In the bewilderment of his senses, it seemed as though the echoes of a distant cannon had been resounding around him, and as though he had been left alone in an endless forest and had lost his way. He was not thirsty, but his throat was unpleasantly dry. He wept, but without tears. Bitter smiles played around his mouth, and he could not help a groan escaping from his lips. Again and again he said:

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"Umeko will no longer see me."

Presently he began to wonder what had caused this change, and what were the reasons why she would not see him. "Why does she not tell me about the trying circumstances in which she is placed?"

He was lost in such reflections, when a voice made itself heard behind him: "My young master!" Bunzo turned around in surprise and found a servant holding out a letter. He took it from his hand. It was from Umeko. Without opening it, he seemed to know its purport. He sat still, his head bowed, as though he expected to be shot. At length he gathered up courage to open the envelope and took out of it a little scrap of paper, on which was written as follows:

"Please excuse me. All our prospects have disappeared like a bubble, and I am obliged to go to Tokyo. My heart is full of bitterness and rent with pain. Yet I have no control over the matter. This must be what they call destiny. I cannot but obey it. The event which I long feared would happen has really taken place. And so, my dear, pray forgive me, and forget me. Please do not worry about me, for I could be of no service to you. Never seek to see me again.

Yours sincerely,

UMEKO."

When Bunzo had finished reading the letter, he fell backward as though pushed from in front by some invisible hand. He dropped the letter. Presently he picked it up again and read it over.

"To Tokyo," he cried faintly, and again let the letter fall. Despair, like heavy lead, now began to oppress his heart. He quickly brought his hands together on his breast and straightened his coat.

"A man who is mortally wounded must always be as calm as I am.

"Yes!" he said to himself, "she came to me like a phantom, and has left me like one too. This is only what ought to be. I am well prepared to meet it."

In reality, however, he was not in the least prepared to meet it. He had made but a feeble effort to deceive himself.

"Ah! I see," he continued, "it is quite impossible that she could ever have loved me. Her disposition explains everything. 'I can be of no service,' it is rightly said." And he smiled bitterly.

"She was not conscious of her own charms, and it is no wonder that when trouble came to her, she could easily abandon one who is but a poor student, as I am."

Yet when Bunzo recalled the tender words of Umeko, her smiles, her beautiful eyes which shone with love and happiness when they met his, an unbearable agony filled his heart. Like a mad man he beat his head against the wall, and, burying his face in a cushion, wept for a while without tears.

T. TADOKORO.

From Japanese of Musashi-no.



HE READ IT OVER AGAIN.

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The Exiled Abbot

DURING the reign of the seventy-seventh Emperor of Japan, Goshirakawa, —His Reverence Shunkwan was Lord High Abbot of the famous Buddhist temple,—Hoshoji. The position of Lord High Abbot of such a temple was a much coveted one, for the Imperial Court itself leaned towards Buddhism, and Hoshoji was the richest and most powerful temple in the land.



HIS WARDERS WERE DEEPLY TOUCHED

It was here that His Majesty sought peace and solace after days filled with perplexing worries of affairs of state. The temple building was an imposing specimen of architecture, and the vast domain surrounding it practically constituted a principality. It was a day's journey in any direction through the great rice fields and orchards of pears and persimmons. The ground was leased, the temple taking a share of the crops in lieu of rent, as was the custom of the times, and after subtracting the choice portions of this vast amount of produce, the balance was disposed of at a good profit in the neighboring market towns and ports.

The reputed wealth of Hoshoji was indeed fabulous. The interior of the temple well substantiated its claim to great riches, since it was the repository of the most exquisite specimens of art. The walls and ceilings were covered with a bewildering pattern of intricate arabesques carved out of fine wood, and thickly spread with a protective sheath of hammered gold. Its silken scrolls bearing pictures were priceless art treasures, while the benign image of Amida, half hidden in its curtained tabernacle, gleamed with a jewelled splendor that dazzled the eye.

Scores of shaven priests in robes of rich brocade offered up prayers in the various chapels, and before the great high altar prayers were borne heavenward day and night on clouds of perfumed incense.

The executive offices, libraries, well stocked godowns, cloisters and pagodas, as well as the palatial apartments set apart for the Abbot, were all regally imposing and artistically perfect.

In the midst of all this splendor reigned Shunkwan, and it can well be imagined that the great learning and literary talent of the priest found ample scope in such luxurious surroundings. His high position gave him a titular rank next only to the princes of the blood, and he was also honored and revered as a sage and holy man. The members of the Imperial Court heeded his words, and the Emperor Goshirakawa himself considered his advice second to none but that of his chief counsellor, the Taira no Kiyomori.

Now sometimes ambition soars too high, and Shunkwan grew restless in the knowledge that the great Taira stood above him in the regard of the Emperor, and planned to accomplish his overthrow. Some historians claim that Shunkwan in his plans was prompted by nothing but the spirit of loyalty, and that he had good reasons for doubting Kiyomori. Others again declare

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that he was actuated by his great desire for power. Be this as it may, the fact that the Lord High Abbot plotted the overthrow of the Taira is undeniable.

Shunkwan took into his confidence two high court nobles, the one, Narichika Yasuyori and the other Yukitsuna by name; and this was the Abbot's undoing. For on the very eve of the accomplishment of their design, Yukitsuna turned informer.

Although the Emperor was bitterly grieved, there remained nothing to do but to sentence both Shunkwan and Narichika to a life-long exile, and they were accordingly banished to the island of Kisai.

A year later Narichika was pardoned, and brought back to the mainland, but for the proud priest no pardon was forthcoming.

Week after week, and month after month, he waited for the deliverance that he felt would come. Day after day, and until far into the night, he would sit on a rocky promontory which jutted out into the sea, and strain his yearning eyes towards the distant coast of his beloved country.

The island of his exile was a well-nigh deserted one, and but for the changing guards, who were forced to maintain complete silence before their prisoner, he saw no human face, and never heard the sound of a human voice.

At break of day he would seek his rocky outlook and gaze over the ocean, until the gathering darkness blotted it from his sight.

Gradually a dull apathy began to encompass his soul, and even his warders were deeply touched at the sight of his sorrow. He grew weaker and weaker, and yet each day he would drag his tottering limbs to the coast, and with infinite pain would climb among the rocks to begin his melancholy vigil. His guards soon saw that life itself could not much longer survive such hopeless, deadly grief.

One evening, when the guards went to escort him back to the straw-thatched hut which served him for a shelter, they found the Abbot standing alert and eager, peering across the empty space of water with an illuminated face.

When he heard the footsteps of his guards, he cried out brokenly, pointing over the ocean with a trembling finger,—

"See, see! The land, the land! How fast it approaches. They are standing on the shore and waving me a welcome! Oh how they smile with pleasure! And see! my favorite cherry tree all abloom! Ah, it has been a long time indeed!"

He turned towards the guards, and his face was deathly pale. "Come!" they said kindly, breaking the rule of silence. "Come! It is late, my lord, and you must return to your hut."

Shunkwan gazed at them for a moment in silence, the rapturous expression fading from his face, then with one more glance in the direction of the invisible mainland he murmured—"Hopeless!"

He took one step in the direction of his guards, then lurched and would have fallen had they not caught him in their arms. When they raised his face, they saw at once that the broken spirit had fled.

DELANO EASTLAKE.

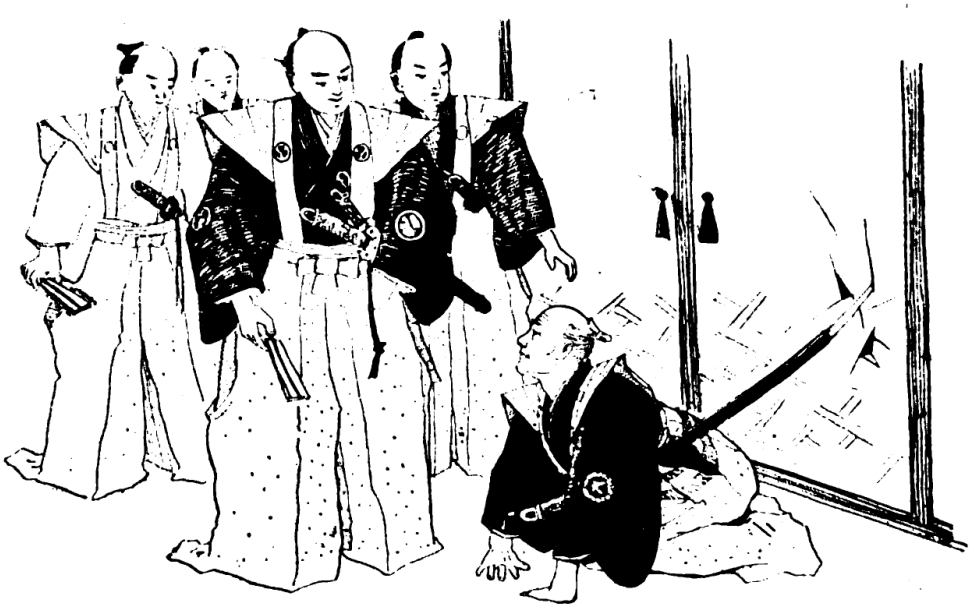
Soul of the Samurai

HE lived a frugal life, and never wore silk garments when he went to the Shogun's court, but was always clad in cotton. Another peculiarity about Okubo Hikozaemon was that he never appeared without a long sword in his belt which measured over five feet. And when he walked along the corridors of the Shogun's palace, the court dignitaries would often stumble against it. This would bring forth a volley of wrath from the hot tempered old man who considered it an insult to the spirit of the samurai, as he called his sword.

But his eccentricities were often overlooked as he had long served the Tokugawa family. He was sixty-three years of age when Iyemitsu

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succeeded to the Shogunate, and in his youth he had been a samurai under Iyeyasu, the founder of the Tokugawa family, and had also served Hidetada and Iyemitsu, the son and grandson of Iyeyasu. At one time he had ranked as a daimyo with an income of 23,000 koku of rice, but when his nephew fell into disfavor with the Shogun, his lands were confiscated, and he was reduced to the station of a samurai. He still remained true and loyal to his master.



CUT RIGHT ACROSS A VALUABLE SCREEN

Although his income was barely sufficient to support his own family, he kept in his household three hundred ronin. Fearless as to what he said in the presence of the Shogun, he was regarded as a diplomat of the first order, and few proved a match for him in this regard.

Even though he was looked upon with the greatest reverence due to his age and long service, his sword was a trouble to the court attendants, who signed a petition to the Shogun asking him to take some action in the matter.

One day the Shogun summoned Okubo to his presence and said:

"Your sword appears to be too long and heavy for such an old man. You might as well shorten it a little."

Okubo most respectfully acquiesced and returned to his home. The courtiers on hearing this felt very much relieved. But what was their astonishment the next day when the irrepressible old man came to the palace with the end of the scabbard shortened, but the bright naked steel of the sword protruding. It was dangerous to approach him.

He had hardly arrived until the great lords of Kaga, Satsuma, Awa and Chigen were about to retire from the presence of the Shogun. Okubo, in his endeavor to sit on the floor and make the proper obeisance to the illustrious personages, cut right across a valuable screen with the lower portion of his sword.

The Prince of Kaga was the first to address him saying:—

"What is the meaning of this?"

Okubo replied that he considered it a lack of respect to be too near his person, and had retreated to the rear, and so caused the unforeseen accident. The Prince of Kaga, he said, was, unlike himself, a great magnate, and possessed a large number of retainers, and he would certainly be gracious and have the screen repaired at once. He then retired from the court and left the Prince of Kaga to do his best to mend the cut in the screen.

This state of affairs continued for sometimes until the Shogun once again called him to his presence, and said:—

"It was my intention to have the sword as well as the scabbard made shorter, instead of which you have only cut the scabbard."

Okubo turned toward the Shogun with fearless attitude, and answered:—

"Even so, if such is the wish of your Serene Highness. The sword is the soul of

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the samurai, and your command to sever my sword is equivalent to an order for me to cut my own spirit. Moreover, the blade I carry is an historical one, bequeathed by my ancestor, Utsunomiya Kintsuna, who rivalled Masashige in bravery. In the battles in which I fought for your grandfather, Iyeyasu, I wore it, and several times I was able to save his life by means of this weapon. I have rendered some humble service to the Tokugawa family, and if your Highness wishes to give me recognition, be kind enough to reconsider your order with regard to my sword. If you still insist, there is no alternative but to end my useless life." He then prayed to the departed spirit of Iyeyasu, and prepared to commit harakiri.

At the mention of the name Iyeyasu, the Shogun hesitated, and soothingly remarked :—

"I was quite unaware that the sword you carry had such a glorious history. So forgive me. But as for the sword, I should deem it a great favor if you would present it to me. I am greatly interested in it, as it once guarded the person of my grandfather. I wish to have it by my side day and night, in order to remember your great service. And as the sword is your spirit, it will prove a treasure and a safeguard to the house of Tokugawa, even in the event of your death. In the meantime, I will present you with another sword, one that was given personally to me by my grandfather."

So saying, the Shogun handed him a short but famous sword. The diplomacy of Iyemitsu proved a match for that of his retainer.

Y. Morono.

The Pond of the Demoness

FAR away from traffic, in the depths of the forest, and fifty miles from the town of Gifu, that forms the boundary of three provinces,—Mino, Omi and Totomi, there is to be found a body of water known by the name of "The Pond of the Demoness."

Peaceful it lies, reflecting in its clear depths the verdure of the surrounding trees. Yet there is a terrible tale related of this placid pond which makes the wayfarer hasten his steps if he happens to find himself in its vicinity at dusk.

Over a thousand years ago there dwelt in the clan of O-gaki a wealthy farmer named Dembei Ishihara. He was possessed of land that covered one town and eight villages. One year a great drought prevailed in this district, and for three months not a drop of of rain fell. The young rice plants withered, and the vegetables were scorched in the burning sun.

The villagers gathered daily around the shrine on the top of the mountain, beat their drums, and rang their bells, praying for rain. But there was not a particle of moisture in the air. The water of the river and the wells became gradually exhausted, and famine stared the whole district in the face.

In spite of this misfortune, the villagers found Dembei to be a most liberal and sympathetic friend. He freely gave away such rice and wheat as he had kept in store. But even his wealth was not inexhaustible, and in a short time Dembei and his family were among the sufferers.

One day Dembei was walking through his devastated farm, his heart was heavy and his head bowed, when he saw upon the ground a small serpent of a peculiar shape and color.

"Hark, serpent!" "said the farmer, kneeling down. "Listen to my prayer in behalf of my fellow countrymen. This drought has now brought us to the brink of starvation, and I beg you to use your power to rescue us. If you answer my supplication for rain, I shall begrudge you nothing on earth that you desire."

The serpent nodded, and wriggled away out of sight. No sooner had it disappeared than suddenly the sky was overcast, and the rain began to fall in torrents. So the inhabitants of the district were not only saved from ruin, but enjoyed a good harvest in the fall.

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Now, one night, while Dembei was sleeping, the serpent appeared to him in a dream, and bade him send one of his daughters to the pond, as he wished her for his bride. He could not do otherwise than comply with the wish of the serpent, and gave his promise.

In the morning Dembei related the matter to his daughters. The elder sister positively refused, but the younger knew that something dreadful would happen should the serpent's will be crossed, and she determined to sacrifice herself for the welfare of her family, as well as the town.

She was seen one day working at her loom, and then she suddenly disappeared. A thorough search was made, but she was nowhere to be found. Dembei and his kinsmen concluded that she had been carried off to the pond by the serpent.

Dembei lamented the fate of his daughter, but he was powerless to cause her return home. At last he sent a messenger to the pond, asking the serpent to allow his daughter to visit her home for a few days. The messenger took a fine toilet set, placed it upon a tray and sent it floating on the surface of the water. The tray drifted to the centre of the pond, and then a wave swallowed it up.

Not long after this the daughter returned to her home to the great delight of her family. She was as beautiful as ever, and there was nothing about her manner or speech to betray any evidence of her weird experience.

It was on her second visit that the girl felt a strong desire to sleep, as it was a warm afternoon. Her mother led her into a large room, eight mats in width. But before she left her, the daughter asked her not to open the door, or pry into the room. The mother wondered at the strange request, but promised not to disturb her. Then the daughter tightly closed the door and laid down to sleep.

But curiosity got the better of the mother, and she could not withstand the temptation to look inside the room. She crept on tiptoe and pushed aside the sliding door a little,—just enough to be able to peer within. She started back in fright. The sight that met her eyes was so terrible that she fainted and fell to the floor. Instead of her daughter, there was a dark, gigantic serpent spread out all over the eight mats of the spacious room.

The noise made by the woman's fall awakened the sleeping serpent. Instantly it assumed the form of Dembei's daughter, and she came forth weeping bitterly, and crying "Never, never can I visit the home of my parents again."

Long after this event, a hunter ventured to go up on the mountain near the pond. On his way home he met a beautiful woman. She spoke to him and said that she had a request to make.

"To-morrow evening," said the strange woman, "you will observe two serpents arise from the pond and ascend towards the sky. One will be black, the other white. Now, I ask you to shoot the white serpent. If you refuse me this favor, both you and your family will be poisoned."

She had scarcely finished talking when she faded into thin air. The hunter felt uneasy, but to shoot the white serpent he must. At the appointed time he waited his chance. As the woman had predicted, the two serpents rose out of the water enveloped in a cloud.

The hunter took aim and let his arrow fly. It carried true, and the master-serpent of the pond fell wounded to the earth, and crawling away was transformed into a rock. This rock stands to-day not far from the pond, and is known as the Hachijo-Iwa or "Eight Mats Rock." As for the demoness, she vanished quickly, and although Dembei and his wife often searched for her, they never saw or heard again of their unfortunate daughter.

S. AKIMOTO.



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BALANCE SHEET

LIABILITIES	YEN	ASSETS	YEN
Deposits	86,162,862.51	Loans and Advances	72,828,814.46
Bills payable	236,946.36	National and Local Loan Bonds	16,071,481.73
Due to other Banks.	242,094.23	Corporation Loans	141,584.00
Sundry Accounts	87.06	Other Shares	4,892,906.40
Capital.	20,000,000.00	Due from other Banks.	88,811.93
Net Profits for this term	875,241.10	Sundry Accounts	72,175.70
		Grounds and Buildings	3,696,497.43
		Grounds and Buildings for the Banking Business	492,301.37
		Cash and Treasury Bills	9,232,658.24
Total	107,517,231.26	Total.	107,517,231.26

PROFIT & LOSS ACCOUNTS

The above distributed as follows:

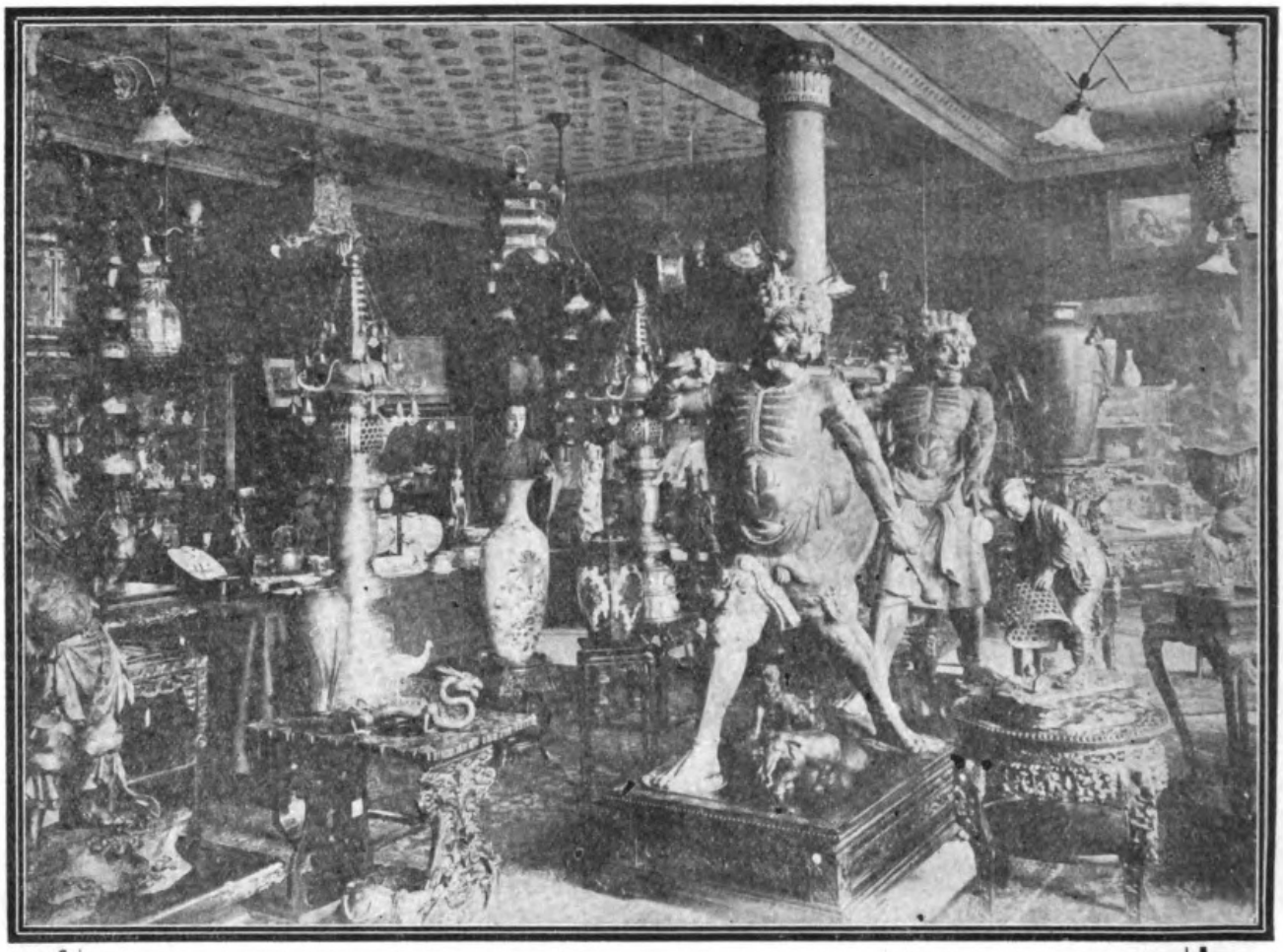
	YEN		YEN
Net Profits for this term	875,241.10	Reserve Funds	400,000.00
		Dividends.	350,000.00
		Bonus and Allowances	59,650.00
		Carried forward to the next term	65,591.10
Total.	875,241.10	Total.	875,241.10

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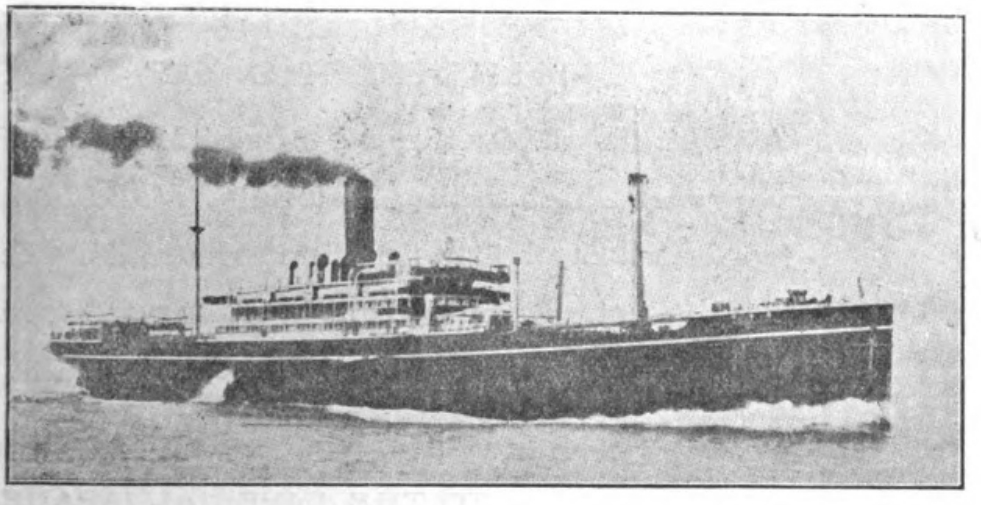
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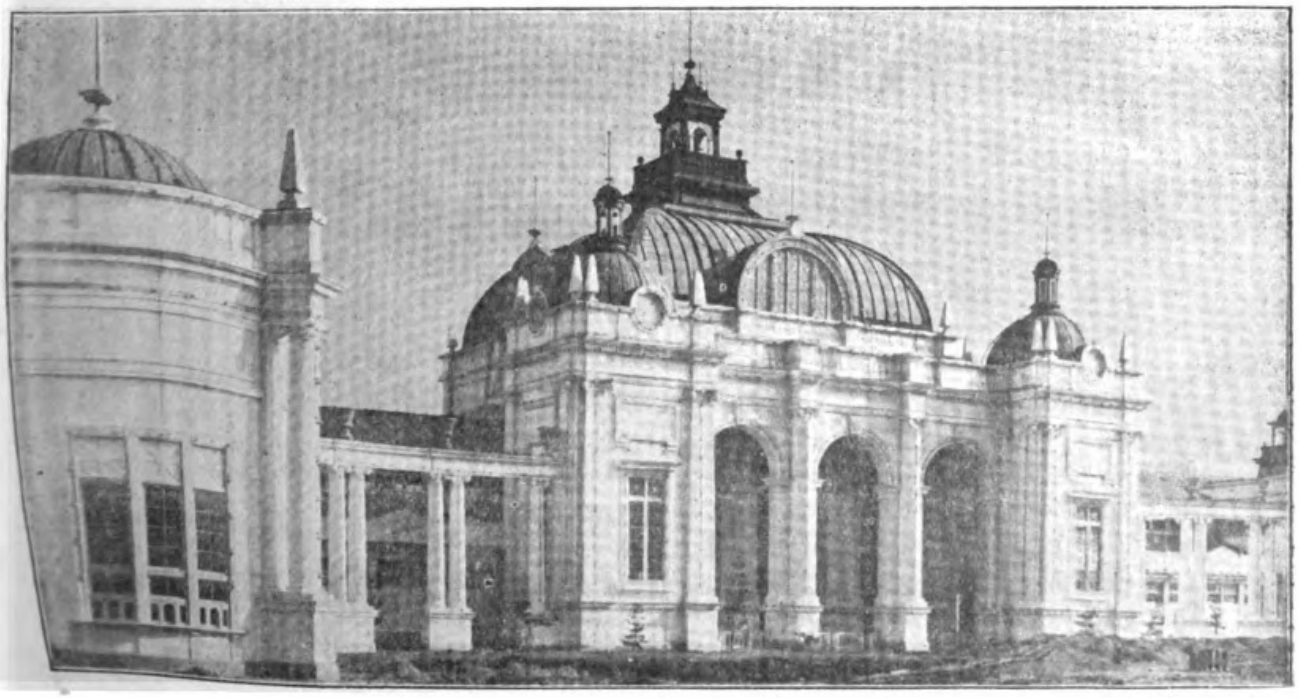
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In the foreground on the left is Baron SAITO, on his left Admiral TOGO and on the right is Rear Admiral SEBREE, Rear Admiral HUBBARD and Ambassador THOMAS. J. O'BRIEN.

Recent ceremony at the Navy Department when the Loving Cup subscribed by the officers and men of the U. S. A. Atlantic Battleship Fleet was formally presented to the representatives of the Japanese Navy.



MAIN ENTRANCE TO NAGOYA EXHIBITION. (See Page 130)

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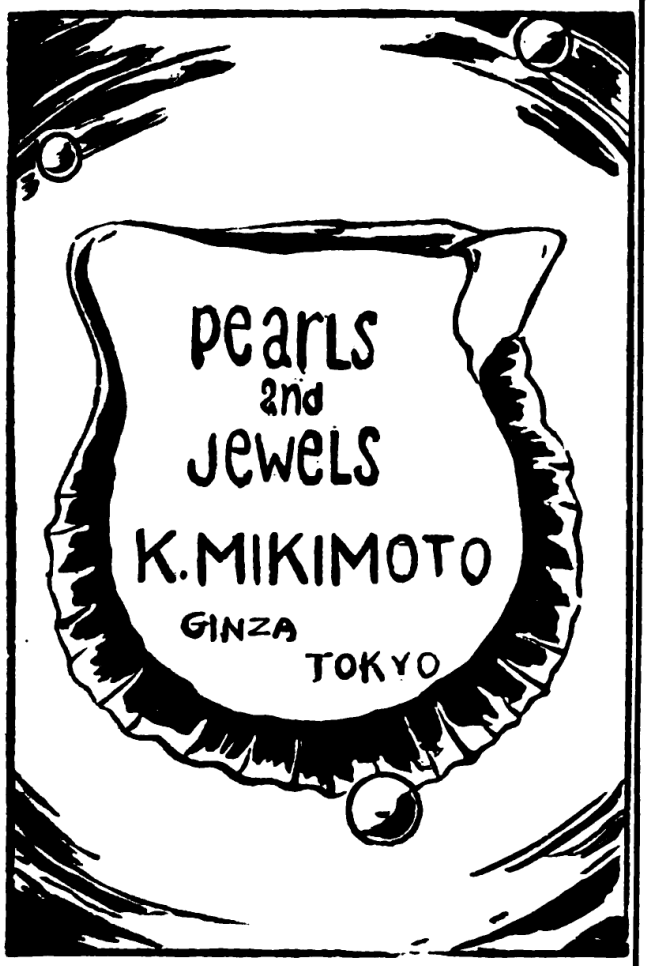
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(五) 將來に於ける日本の工業

余が多年の經驗及び本校卒業生の知識、才能幷に彼等の實際より打算して確め得たる所のものは日本人は將來技術者として世界に卓出すべき性質を備へたるものなりと信ず、敏捷にして誠實、溫厚にして篤實なる性能は其發達生長毫も疑ふべからざるに似たり、然るに日本の技術者は科學(サイエンス)に因るスペッシャル、ナーレッヂ卽ちイニシエチーヴの方は能力少くして寧ろ模造イミテチーヴに勝り居ると云ふ一般外人の批評は予は直ちに首肯する能はず、勿論日本がサイエンチフイク、アプリケーションの時期の短時日月なるが故に此間に於て科學的素養を深くし科學的發明を爲せし事は極めて稀なりと雖も然ども假令其一端を覺へて之をイミテートしたるにせよ其成績の顯著なるを見ては亦以て本邦人の技術者として將來有望なる證左と爲すを得べし、若しそれ漸次經驗を積み應用を重ぬるに於ては更に物を發明する(卽ちインヴエント)事も强ち難事にあらざるべし。對外關係を圓滿にし世界の平和を永遠に確保せんには外國貿易を隆昌ならしめざるべからず外國貿易を隆昌ならしめんには先以て內地工業の進步發達を圖らざるべからず而して此の工業の進步は其責技術者に存するものなれば其の技術者の養成は實に目下の急務なりと云はざるべからず

此の如き議論は予の現地位より見れば聊か我田引水の嫌あるに似たれども靜かに世界の大勢に鑑み將來日本の發展を圖らんには、第一に玆に出づるの外なかるべし、前にも言へりし如く工業家は只だ常識を有し技術其者を實際に善く應用するを得ば足るものにして單に其ナーレッヂのみを廣くするを要せざるなり、さは云へ何事も體格健全ならざれば健全なる思想は宿らざるが故に平常體格の養成は更に肝要なる一要件なりとす、要するに技術者たる要件の順序を一言に盡せば一、人格二、體格三、學術と云ふに歸す云々(完)

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なるが故に生徒をして滿足を表せしむること能はざるものあるは遺憾なれども今日迄別に何等の非難を受けたることなく社會一般に益々本校の卒業生を歡迎するの好況あるは予の喜悦に堪へざる所なりとす。本校は純粹の官立學校にして文部省の直轄に係る

（二）卒業生

本校卒業生は各方面の申込に應じて概ね學校より紹介し就職するものなり、今卒業生の就職先を見るに凡そ左の如し

四十一年調

四二二人	官廳	一二二人	教員
一〇〇三	私設工場	四	研究生幷他學校入學
一〇八	海外留學	四一	外國人
五八	兵役	二	未定未詳
一四〇	死亡	計一九〇〇人	

（三）教養の主旨目的

本校の目的は先にも述べし如く工場のフォーマン卽ち監督技術者を養成するを以て主眼となすが故に卒業生も亦た殆と此方面に散在するが如し、而して此フォーマンに對して最も必要なるものは技術以外に道德及人格なるが故に本校は終始一貫其道德人格を高めんことに努めつつあり彼の戊申詔書にも「益列國と交情を厚ふし世界の大勢に鑑み庶政を擴張して國富の增進を圖らざるべからず而して其國富の增進を圖るの道は勤儉にして忠實業に服し醇厚俗を爲し華を去り實に就けよ」と宣下あらせられたれば本校は日夜聖慮を服膺し實踐躬行以て聖旨に奉答するの覺悟なり」抑も或一の業務に從事するものにして若し精神の修養換言すれば道德の基礎堅固ならざれば時には事業の賣買を爲し技術者の信用を失墜せしむることあり此の如きは本校の特に注意する所なれば其教育の方針としてプラッチスの方に重きを置くと同時に努めてモラリテーに力を注く彼の善く讀み善く論ずるは學者のすべき所なれば本校は之を避け善く爲し善く行ふ所謂善良なる技術者を養成するを以て目的とす

（四）本校の名譽

以上述べたる主旨目的により教養したる結果本校出身の

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が支那とも違ひ日本とは絶對に違つて居ると云ふ事を初より承知し居なければならぬ。それで今日本を戰を好む人民と云つて、歐羅巴では恐怖心を以てそれを迎へる。日本は又武勇を磨くのは所謂國内に在つては所謂負けぬ氣といふのでそんなに悪い事とは思うて居ない。併し他の海外より仕掛けて來る者は皆敵で、大陸の所謂侵略を行ふと斯う思つて居るに依つて尚更武勇を磨くのは外國より侵さるゝ時にそれを守るといふ事は總ての名に常に警戒されて居る。此譯に依つて今戰を好むと云ひ平和を好くといふ言葉が總ての人民に缺けて居大きれば、な誤解が出來て居ると思ふそれは西洋では貿易製造を生命として世界普通を多くの好む處としそれを以て各國互に平和を以て交はると云ふ意味であるけれど日本人に移つては其外國貿易と云ふ事柄は左程に必要とは感じない、何れ利益の競爭の末は暄嘩がある、内には陸軍が有つて矢張り侵略を後に控へて居ると斯う考へるに依づて平和主義も常に戰ひの用心をして迎へるのが先づ普通の人の思想である。それで戰ひを好むと言はるゝのは西洋で、所謂獰惡なことゝなつて居るけれ共、日本では是は他人に接するには必要なことゝ思ふのである。それで西洋では戰を好むといふ言葉は恐怖心から出、平和主義といふ事は極く喜ばしい事と思つて居るのが、極東極西の風俗の相違から餘程解釋が違つて絶對な誤解が出來る事が往々に在る。

先づ斯う云ふ譯で日本の事を西洋語を以て紹介するには何事も注意を加へなくては、書いた事が全く向ふでは妙な事に誤解さるゝ處がある、殊に彼國に居て其飜譯物を讀む人は先づ是等の事を能く〳〵考へてさうして解釋に掛る樣に注意して貰ひたいものである

（完）

東京高等工業學校に就て

手島學校長談話

（文責在記者）

（一）、學校の性質

東京高等工業學校は明治十四年の設立にして主として監督技術者を養成する所なり、固より機械其他の設備不十分

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土地は痩せて居り物産は乏しい生活難の上に其妨害を受けたに依つて非常に恐怖した、其恐怖心が今に陸軍を多數に備へ其防禦に躍起となると共に矢張り其侵略といふものが傳染して歐羅巴内部よりも屢々侵略が行はれて此人類社會は獰惡なもので戰爭の用意を少しでも怠れば直ぐに他より侵されるといふ恐怖心が充滿ちて、今に其影が消滅せぬのである。が支那では土地が豐饒であるに依つて頻る侵略を受けて攪亂されたけれ共、又それを打攘つて後生活が安全になるに依つて唯々守る主義で戰ふを嫌て、長城の外に兵を出して野蠻を沙漠の外に逐拂うて二重壁を作つて之を防ぐといふのが、段々成功して、今に外壁を築いて、内部の支那本部の生活安を相變らず守る。其人民は總て戰といふ事が極く嫌ひになつて、戰鬪力は極く鈍い様になつたのである、所が日本は其大陸と海を隔てゝ殊に西洋の様に外國に出し、交易をする事は餘り躍起となつて努めぬに依つて船の如きも粗造である。唯、生活が安全で云はゞ古來より世界に怖ろしい苦しいといふ事は少しも知らぬ、極く安樂なものであつた。斯う云ふ譯であるから戰ひといふ言葉が、日本と支那と西洋と同じ言葉ながらも解釋する意味が違ふ、日本で戰ひといふ事は世界的に言はゞ決鬪の大きなもの位で、是は多大數居住するには無くてはならぬ武勇を磨くといふ事は必要なものといふ事は皆知つて居る、内部に起る戰ひといふことは所謂決鬪といふ意であるが、支那では野蠻の暴れ込むのを防いで、長城の外に出すといふ必要までゞ戰ひといふ字は大分大きくはなるけれ共、先づ好まぬことゝいふことは皆の心にあつて、沙漠の外まで逐出すといふのは餘り人民は好まなかつた、が攻るを以て守るとなすといふ言葉に依つて、仕方なしに兵役に出るといふ譯であつたに依つて、支那人の戰爭といふものは先づ内地で廣い國だから互の國々の内に不平均を起して騒ぐことがあづて、其線面か土地の廣い丈けに戰ひといふもの、解釋も廣くなつて居るけれ共、詰り屠殺が止めば戰ひは止むといふ心になつて居る。それが古往今來出來ないのである。極西の人は戰ひといふことの解釋は直ぐに屠殺驅逐それに侵略といふ此三つを直ぐ意味することになつて非常に危險なこと、恐怖すべき事といふ觀念であるから互に浸込んで居る思想

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う。日本で舞といふことは支那の舞といふのとは違ふ。支那の舞は、種々な音聲を合拍して其聲に連れて多人數、舞をなすので、是は北支那の風俗で西洋のダンスに近い。日本の舞といふのは舞衣は廣い袖が附き全身を種々に屈つて時に足拍子をなすに依つて二人以上で同じく舞ふ事は極く難い。先づ一人で舞ひそれに拍子を合せて鳴物を用ゐるから單奏で種々の音聲を合はする樂とは違ふに依つて音曲と言ふ是は南支那より馬來、南洋群島に用ゐらるゝ物で全く違ふ。日本の舞、音曲といふのは其通りで極西の言葉で直ぐ譯することは出來ない、さうして謠、舞、音曲をなすことの趣意は古來より慶事、又哀傷事に付き神前に於て之をなして感情を表して其座の人を慰籍するといふ樣に演ぜられたもので、銘々が働いた疲勞を慰むる娯樂に用ゐる趣意とは抑々違つて居る處からして、今に高尚な舞、音曲といふものは西洋とは餘程趣が違つて居るが、卽ち今に存して居る能樂といふのは西洋のオペラに近いなどゝ言ふけれど、今言ふ通りに根本が違ふから似た物とも解釋はされない。近世に至つて凡、二百五六十年芝居といふものが下等の人民に行はれた、それに用ゐる踊といふものは大多數で踊る、大分西洋の舞踏に近くなつて來た、是も根本は能樂より變化したものなれど、下等の勞働民の疲勞した精神を娯樂するに用ゐる目的に於へたもので、合奏にも音樂にも適するけれど、詰り日本では下等品で上等には適せない。此理由であるから矢張生活の安全な國を勞働で生活をなす國とは風俗が相違するに依つて言葉が相違する、それで言葉を解釋する思想が大きに相違するのである。

飜譯の難いのは大略右の種類に敍列した通りで總てに對する東西の大相違があるが、其本といふのは歷史より來たものである。日本と英國は極東極西の島國とあるが、其間に大陸が横はつて居る。此大陸の內に沙漠がある、廣い野地がある、所謂中央亞細亞の廣い所であるが、此處に古來遊牧野蠻が蕃息して暴れ廻り他の民族を屠殺し驅逐すると云ふ獰惡な事をして居たに依つて、支那でも歐羅巴でも皆其侵略を受けたが、支那では長城を築いて、其侵略を防いで守るといふ主義になり、支那本部の生活安を保護して居たが、歐羅巴では屢々其野蠻の屠殺驅逐を仕掛けられて、

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神髄になつて總て政治は組織されて居る。之に付ても支那と日本は其の主とする所が違つて、日本では君主に忠といふのが重く視られ、支那では親に孝といふのを德義の本に立てられて居ると云ふ相違はあるけれ共、詰り忠孝の二つで成立つて居るが、西洋では此意味に係る所の言葉は譯語に現はすことが六つかしいであらう。

之を要するに東洋は生活が安全である所よりして總ての事が家本位となつて居るが、西洋では生活は極く難い事になつて知能勞力を盡して事業を營む所から個人本位となつて居る是が總ての言葉の現はし、意味の絶對に相違する譯である。

是から宗教の根原に付て話さう。極西に於て神聖と云ふ言葉がある。此神聖の中の神と云ふ事は日本では「カミ」と言へば神と人とを通じて總て上に頂く者を稱して居るが、支那では神と云へば天に在る神、又祇と云へば地に在る神、天と地に祭つて神祇といふ言葉がある、其神祇といふ言葉を日本の天神地神といふ言葉に譯せられて居るけれ共、是は譯が違つて日本には地の神を祭ると云ふ事は無いが、兎も角も極西に於ける神とは先づ違ふと言ふて宜しい。併し聖といふ言葉は耶蘇教と聖といふ事であらう、此聖といふ言葉に譯すれば儒教の聖は古い時代の國々の祖になつた偉い帝王を重もに指す言葉になる。佛教の聖と云へば聖人と言はれ或は「ヒヂリ」と言つて是は僧の知識の高い人を教へる西洋の聖とは大分意味が違ふ。神聖といふ言葉は支那の神仙と似て居るけれ共、仙といふのは日本では仙人と言つて餘り敬意を拂はない、却つて神佛と云へば同じく崇敬すべきものと云ふ意味になれど、西洋の神聖とは意味が違ふ。その如く宗教の根原からして西と東と殆と絶對に相違して居る。是も何かと云へば東洋は天然を利用して生活が安全であるに依つて神に手頼つて將來の天國に生れたいなどいふ意念が極く薄いので神を敬する事も現時の事を守つて貰ふのを主として頼んで居る。西洋は生活難であるから此世が極く〳〵苦しい所より未來の審判を神に頼むのが主になつて居る。それで宗教的の事はモウ言葉に現はるゝのが絶對に意味の違ふことが多い。

モウ一つ舞と音曲とが宗教との關係を少し話して置か

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開で不潔と思はれて居た、それも縁由のある事で日本には和蘭交易よりして石鹸といふ物を舶來の珍物として間々用ゐて居た程で、民間に石鹸の入用は極く微々であつた。西洋では石鹸の消費される多少に依つて其國の清潔の標準とする程であるに、日本人は石鹸を用ゐないから極く〳〵低度な不潔な人民に思はれて居たのである。去りながら日本にては米を喰ふ、その米の糠を用ゐて田舍の隅まで毎日石鹸に代用し身體を磨いて居る、今石鹸の需要が人民の數の上より見て非常に低度に居るのは此米糠が有る故で、此米糠といふものは極西の人は知らぬであらう。米は食事に用ゐては居れど皆亞米利加より白米で輸入するに依つて糠は知らない。斯んな譯で總ての言葉が相互に意味の大相違する事が出來る。

そこで是から政治の根原となる。忠孝といふことの相違を話さう。忠孝といふ言葉を極西の人に斟酌して聞かせるのは極く六つかしい、如何となれば是も同じ全權大使が亞米利加に行つた時の事で、先の初代木戸公が親孝行人であつたが、亞米利加に行つも皆人の德義の第一の事として居る夫婦の睦しいのに驚いて市街の乘合車の内に老人が立つて、買物などに出た若い女に席を譲るを見て西洋には孝行といふ事は缺けて居ると嘆息された。其後ワシントンで極く德望の有る老人の博士に面會をして其話をされたら孝といふ事が分らない、ヤツと親子の親愛といふ事になつて、其博士が成程親子の親しいことは夫婦と同じと言つて宜いけれ共其次位に在るは茲に證據がある、諸君が亞米利加より歐羅巴を廻つて國に歸られた時に親にも話したいであらうが先づ嫁に話さない間は親も口を交はすことは出來ない、是が親しい所の著しい差であると云つたから木戸公驚いた、否、日本では初に嫁に口を利きたくても先づ親に話をせぬ間は嫁や子に話はせぬといふ教であると言つたら、其博士が怪訝な顔をして暫く考へて居たが、其風俗では人民が惰けるであらうと言つから、歸つて私に其事を話して迚も西洋の人には孝行の話は出來ないと嘆息された。是であるから車の内の老人などは西洋では何とも思はない、此通りな譯だが東洋で是までの政治の根本は國の主權者即ち國主に忠を盡す、所謂愛國と家の長たる親に孝を盡すといふが

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ーブが無いといふは眞かと尋ねた、然りと言つたが、寒は何うして凌くと問ふから火鉢といふ物が有ると言へば、それは室内が燻るであらう、（石炭をたくと思うて居る）木炭を焼くと言つたら了解が出來て、尚不審で、それでも幾分か燻る、英國にもチョークといふ物があると言葉を添へられた、そのチョークと云ふ物は日本に焼く炭と形が違つて居る、此通りに僅かな事も忍耐して飜譯するのは餘程困難である。是が一つ。尚住居に付ては日本の家は竹木土石を其儘に用ゐて造る、それで家を造るを造作と云ひ建築製造と云ふ言葉を與へない。日本で大工といふ語は家を造るのが大部分で木工を「タクミ」と言つて居る、「タクミ」とは大工と書く、大きな大工は木材を拵へるもので、その他の一部分の物を造るのはそれに附帯した工といふ意味であつてそれを總て職人と言ふ。英國で何と云ふ言葉に當るか、極西の製作場に用ゐる Workmen といふ者は、先づ日本には無いと言つて宜い、其の如くに日本で道具といふ意味と極西の機械といふ意味とは餘程相違して居る。是が一つ。

千八百五十九年の頃、和蘭のハンデンブルロといふ人の著はした物理書が日本に渡つて、初て日本人に物理を知らしたが、其時に物理書を讀む者が、是は彼國で中學程度の人に教へる書と云ふ事であつた。其中に物質の普通性を説き、物質には孔が明いて居る、金屬でも極く強い顯微鏡で見れば、スポンジの様な物だと書いてあつた。そのスポンジが分らない、數年を經て長崎に於てヤツと求め得て、初て分つた。それ位なことでスポンジといふ場合は日本の桐木を假りに引いて教へて居た、それで理學者といふものは世界の珍奇な物を學校に聚めて教へるものと解して居た。又重力の卷に時計の下振を以て喩へてあつた、其頃に下振の仕掛けた時計は誰も知らなかつた、是も數年の後に長崎より輸入して始て分つた。今にも下振は小學校に備へてあれど、スポンジは分らぬであらうが、西洋に行つて見ると其フポンジ、下振と云ふ物が到る處に充滿ちて居る、丁度中學程度の書生に話するには偏強な喩であるのを日本では珍奇な物を寄集めて書いたものと受取つて居たのだ。斯様な相違で、我々が亞米利加に行つた時、彼地の人が齒を見て俄かに磨いたものでは無いと言つた。それは日本人は不化

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と歴史家の司馬遷は極く悪い事として國亂の本と論じて居る。儒者の祖孔子の孫子思は、政治の所要を民を利すると說いた。之を本にして利といふ言葉は其主とする意味の如何に依りて善惡が分れる。本を言へば利といふことは決して悪い事では無いと云ふ論であつた。それを佛語に飜譯する時に彼國では、利といふ字は幾種もあつて孟子に言つた利といふのは私利といふ私に係かる事、子思のは公利で總ての人民に係る事、それに段々言葉が違つて居る、その判然しない言葉が相寄つて此二つの相違が生じたが餘儀なく、論辯を用ゐずして唯「リー」と書いたといふ事である。その如く極西で言葉を種々に區別して居るのは日本で不判明の言葉は適當せず、又日本で言ふ言葉の意味が極西の何に適當すると云ふ事を擇ぶのも六つかしい。三十餘年前墺地利のバロン、シーボルトと云ふ人が、日本政府の爲に飜譯をする時に、富といふ字は何の語が適當するかと幾つも列べて考へられた事があつた、そんなものである。

次には風俗の根本となる、衣食住の事に付ても話さう、日本で着物といふは上等の人は東洋特産の絹織物を用ゐ、通常の人は麻、後には棉を使用してそれを織つたのを用ゐる、其他には革、或は金石類のやうな物は餘り用ゐない。そこで着物に係る言葉も極西とは餘程違ふであらう。是が一つ。次に食物、是も日常の生活が大相違であるのは、極西では麥のパンを燒いて主要食として居るが、極東では穀物を炊いで飯となして主要食として居る、それで食物に使ふ器物が全く違ふ、極西では皿を用ゐて食物をナイフで切つて食ふが極東では椀を用ゐて箸で挾んで食ふ。是は三十七八年前にプリスンが英國に遊學して紳士の家庭に居り、其處の婆さん達と話をし、日本の家庭は物を喰べるに箸を用ゐてナイフフォークを用ゐぬといふのを怪んで然るかと尋ねた、左樣だと言つたら半熟の卵は匙が無くてどうして食ふかと言つた、日本では半熟卵は食はぬが其類の物は皿に承けて食ふと言つたら、ソップは吸へないと尋返した、それは椀に盛つて吸ふと答へたら首肯いた　尚問返し、肉は何うして食ふと言ふからそれは初より適宜に切つて食ふと言つた、それでは臺所が餘程混雜であらうと言つて何うも了解が出來なかつた。是が一つ。又日本人の住居にスト

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は頼むに足らぬ所から人知と勞力を以て盛んになつて行くが、極東では天然に依つてそれを抽出して生活をすると云ふ主義が一般人民の氣風になつて居る。是が第一に言語の用ゐる意味の相違する源である。此の如く東西絶對に國を建てる國民の思想が相違して居るから、極西で必要とする事は極東では不必要と思ふ事が先づ通常である。其一例を言へば貿易政策といふものは極西では最必要で人民の生命として居るが、それを東洋では不必要の事と一般國民は思うて居る。此相違は迚も想像では分るまいが實際を見れば自然と分る。元祿の頃に獨逸人のケンプル氏が日本紀行を書いて、其鎖國の事を論じ、日本の様に百物完全した國民には成程外國に交はる必要は無い、鎖國して滿足に暮さるゝ國だといふ事を論じて居る。それで分るのである。

是より極東極西の言葉で思想の相違する所を話さう。極東では人民を四つに類別して居る卽ち士農工商といふ言葉を順序に當嵌めてあるが極西では此順序が反對で商工農士となる。商は貿易、工は製作、是が基になつて農と云へば畜牧が先になつて居る、それも製作原料が主になつて居る、士と云へば先づ官吏、官吏の候補者で雜業民の種類に見られて居るが、日本では士は他の三種の人民を率ゐる最重い者としてある。英國で言つたらば先づゼントルマンといふ様な譯語が適當するであらう、是が最貴重なものになつて居る。農は先つ牧畜を兼ると言つて宜しいが兼ると云ふ程の業の無いのである、工は末作と言つて餘り必要ならぬものにしてあつた、商は賤業民と看做されて居て極西とは全く思想が違ふ。總て譯字を用ゐる場合に意味が絶對に違ふことが出來るから、其字に注意せねばいかない、其通りに極西人の知惠勞力を主として人爲的である、極東は天然の產物を抽出して用ゐる自然的である。此人爲と自然との相違が絶對であるに依つて其生活を謀る所の所謂利益といふ意味が東洋には薄い處から言葉も少い。先年私が佛蘭西の巴里でモッシユブルックと云ふ人に懇切に敎へられた。其時に著述をして居られた統計書が不圖して日本の或友人に飜譯された。其序文を書いて其譯書をブルック氏に贈つた所が同氏は非常に喜ばれて其序文の飜譯を賴まれたが飜譯する人は甚だ困つた。それは支那で利といふ事は大備の孟子

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に三十萬でありますが中々盛な所で將來は一層有望な港でありますから尚一層の注意あらむことを希望いたします。

日本語の英譯難

文學博士　久米邦武君談話

（文責在記者）

飜譯と云ふ事は餘程六つかしい。聖書（バイブル）が歐羅巴各國の語に飜譯されて原文の意味が晦（くら）い所が多いとは、專ら言ふ所であるが、丁度その如く日本の古史も、古事記の國語が日本書紀の漢字を當嵌められて、古語の意味を失うた事の多いと云ふは、是まで國學者の皆言つて居ることである、其通りに一の國の言葉が他の國の言に飜譯せらるれば、近い國でも意味が相違するもので、其上に東洋は言葉の乏しい國であり、中にも日本は最乏しいから、一つの語を種々に用ゐられてある、それを外國語に飜譯するは最困難であると云ふ事を先づ以て心得ねばならぬ、然るに極東の日本の事を極西の英語に譯するといふは非常に困難な事で、注意の上にも注意を拂はねばならぬ。玆に其事に付て自分が經歷した事實に據つて其事を話して見やう。

先づ以て極東と極西との風俗の相違は地理から生じたものである、私は今より三十八年前に日本の全權大使（アムバッセドール）岩倉公に隨行して亞米利加を經て英國へ行つた、英國の日本公使ハルリパークス氏が非常な熱心を以て英國の觀察を案内し紹介された。其時東洋は神の長男である、地球の最要地を與へられ萬物滿足して居る、依つて皆が怠つて銘々の知力を用ゐないから今に發達しない。英國は神の末子で極く惡い土地を與へられて自分の國民を蕃息させる丈けの物産も持たなかつたが、古來苦心の末に鐵と石炭に探し當つて、其二つを種々に利用する事を骨折つて機械を發明し諸國に貿易し外國より第一に棉を輸入しそれを織立て世界中に被せるといふ譯になつて、今では英國の製作は世界第一になつて居る。其景況を案内するから日本も此の如くに自國に富饒な物産を以て世界第一になれと、道すがら言はれた事を今に記憶して居る。是が極東の島國の日本と極西の英國と絶對に相違して居る根本である。そこで極西の人は天然

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るものであると云ふことを表明する爲にヂャバンデーと云ふものを造つたのであります。九月四日實業團體がシアトルに着いた折に、ヂャバンデーと云ふものを致しまして、シアトルの市中を行列を組んで後から實業家がコロモビルに乘つて一緒になつて博覽會を見物に行つた。其時には日本人が自然に集つて來て一緒に見物する、且日本人の雜誌等に日本人は斯の如き熱誠を以て博覽會に贊同し、其成功を悦ぶものであると云ふことを表はしたものでありますから從つてヂャバンデーを見に行かうと云ふことで見物人が多い、其時は四五萬でありましたらう。さうして日本の方では見物を多くする爲にさう云ふ行列をやつたり、見世物を殖したり、其以外に出品者が景物を出した、詰り入場切符を買て入つた人に一本の籤をやると云ふやうなことをしましたから、平生は一萬も入らぬのに其時は四萬何千と云ふ人が入つた、それが爲に博覽會々社も大に悦んだ次第でありますが、各地方、各團體がさう云ふ風に人氣を附けて博覽會の成功を圖つたのであります。

それから博覽會の入場切符は午後六時までは一人前五十錢で、午後六時からは二十五錢でありました、午後六時からは出品を見に來るのではない、イルミネーションと見世物を見る來るのであります、見世物は博覽會の一隅に集めてある、それとイルミネーションを見る爲に來るのでありますから、入場切符も半分であります、それから日曜日が半分であります。さう云ふ有樣であつて平生は五十錢、日曜日は二十五錢で、日本から見ると高いやうでありますが、其の土地の人は出來るだけ餘計切符を買つて、博覽會の收入を增し、さうして博覽會を盛んにせしめたいと云ふ熱心から、成るべく多く見物に行くやうに努めて居るのであります。終に臨んで私の希望いたしますのは、此のシアトルの地方は地面は非常に肥えて良い所でありますが、まだ人口は僅かな所であつて、是から追々發達する所である。日本人も澤山行つて居り、又日本に近い所である、東洋汽船會社、日本郵船會社等が定期航路を有つて居る、非常に便利な將來有望な地方であるからして、我が實業家は今より一層多くの注意を此の地方に向つて拂はれるやうに希望したいと思ふのであります。又シアトルは今日に於ては人口僅

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それから博覽會中には色々な方法がありましたが、日本と違つて居りますものは、日本でも共進會とか博覽會とかをやりますと、同時に種々な大會を開きますが、其の大會を開く時の場所にはいつも窮する、今度のシアトルの博覽會に付きましても、三千人位入れる立派な公會堂が永久的の建物として建設されました。亞米利加と云ふ所は演說の好きな國でありまして、演說が盛んに行はれる。例へて申しますと、大統領が博覽會に來た時分にも、自分の政策と云ふものを公衆に向つて演說をし、それから一週間經つてから又ブライアンと云ふデモクラット黨の大統領の候補者であつた人が來て公衆に向つて演說をし、博覽會々社に於ては公衆一般に廣く紹介する式を行ふて、大抵の場合には數萬の人を招んで演說をする會を開くと云ふのであるから、三千人位の入れる場所では役に立たぬ。それ故に博覽會に於て特別の計畫をしてあつたのであります。それは何であるかと申しますと、上野の山の樣な崖の所へ澤山の腰掛を造り、其一番低い崖の所へ演壇を造つて其處で演說をする。そうするとズッと腰掛が崖に沿ふて造つてあるから何萬人と云ふ人によく聞えるやうになつて居る。日本にも立派な公會堂が出來れば勿論宜しうございますが、或は斯う云ふ場所を造つて澤山の人を寄せるのも至極宜からうと思つて見て來たのであります。

もう一つ日本の博覽會と違ふと思つて見て來たのは、博覽會の收入は博覽會に遣つて仕舞ふのでありますから、入場料と云ふとは一つの問題であつて、一般からは五十錢、日本の金で一圓づゝ取るのでありますから入場者が盛んであれば盛んであるだけ博覽會が盛んにやれるのであります。今度は全體で三百七十五萬人入つたのでありますが一人でも入場者の多いことを希望する。それが爲に何處の町とか何々團體とか云ふものが、各々團體を組んで博覽會を賑やかにする爲に見物する。例へばタコマといふ所は十萬ばかりの人口の町でありますがタコマでは町の團體を拵へて見物すると云ふやうに、各團體が開會中每日のやうに博覽會を賑はす爲めの見物と申す樣なものを設けたのであります。それで日本人は澤山居りますし、博覽會に對して日本人が厚意を表する、日本人は博覽會の成功を希望す

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器、陶器、刺繍、織物、美術工藝品其他一般の商品も竝んで居つたので居つたのであります。其他にも海軍省、文部省、遞信省及び農商務省の出品も出て居りますし、又ピアノ、ヴアイオリンと云ふやうなものまで、日本の文明、日本の立派な品物を示すに足るだけのものは、小なりと雖も出品が出來て居つたのであります、さうして彼等も今まで見たのとは非常に違ふ、日本にも斯の如き產物があるかと云つて感心したのであります。一例を申しますと山林局の材木の見本を見て、日本に斯の如き種々なる固い木が出來れば、之を亞米利加に輸入したら、館を建てるに十分な材料であると感心いたしまして、彼處の商業會議所の人が、どうか之を寄附して貰つて、商業會議所の陳列場に置きたいと云ふことを申込んで參りました。此方も餘ほど金をかけた出品でありますから惜かつたのでありますが、到頭農商務大臣の許可を受けて寄附することになつた次第であります。この樣な次第で日本の品物には初めて見た物が多いのであります。それから日本の評判が非常に良かつたと云ふことは事實でありまして、日本の在留民の御方に御聞きになつても分りますが、實際彼等は日本の文明、日本の盛んなることには驚いたに違いない。さう云ふ風に彼等が驚いたと云ふことは、一面に於ては今度の博覽會の成功で一面から考へますと、我國がまだ彼の國に知れて居らなかつたのである、所がシアトルの人から考へますと、前に申す通りシアトルの將來の發展は、東洋貿易を盛んにするにありと云ふのでありまして、今年シアトルの商業會議所の會頭が、會頭に選擧せらる時に新聞記者に話したことがある卽ち、自分が會頭になつて是から計畫するのは、兎に角東洋貿易、殊に日本との貿易を盛んにしたいのである、自分は此事に盡力する、故に日本の實業家が來た時分は益々さう云ふ途を講じて日本との貿易を盛んにしたい、是が自分の會頭として盡すべき職務であると云ふことを宣言した位で、彼地の人は斯の如く日本との通商を盛んにすることを希望して居るのであります。所が日本の品物に就てはまだ十分分つて居らぬと云ふ位の有樣でありますから、將來我が日本人は此の地方に向つての商賣を盛んにせることに盡力すべきものであると、私は信ずるのであります。

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と云ふやうな廣告をして居る、其處へ行つて見ると其處の說明者が見物人に之を著て見よと云つて、著て見せて說明して居る。それで詰り製造品若くは工藝品などを出品する人は、自分自らが管理するだけの區域を貰つて、見物人に直接に說明の任に當る。それであるから其品物の筋合も分ると、見物人も悅ぶ次第でありますが、もう一つ之れに付て氣のつきますのは、人に實物のよく分るやうに、物に觸はらせ說明すると云ふのみでなく、其處には必ず印刷物を持つて居る、其の印刷物には、其品物の模樣を抽いてそれに說明を附してある、それを見物人に配る。所が日本の出品の方法を見ますと、總てがガラス函に入れてあつて錠が下りてある、さうして其處に居る番人に向つて聞けばガラス函を開けて說明して呉れる位のものでありまして、番人の數も頗少ない、何故かと申しますと澤山の出品者が僅かの面積に出品して居るのでありますから、各出品者に對するだけの說明者を置くことも出來ず、從つて十分に其物の說明をする譯にいかぬ、其物を手に取つて見せると云ふやうなことも行はれない、是等の利害得失は別として日本の品物を竝べる方法と、向ふの品物を竝べる方法とを見ますと之れだけの違ひがある是は諸君が自ら研究されたら、何方が良いかと云ふことは判斷がつくでありませうから、唯日本と違つて居ると云ふことを御報告するのであります。それで今度日本は特別の館を設けまして、日本出品館と云ふものを造つたのであります、さうしてそれは平等院に擬らへて造つたのでありますから、外國風の建物の中に全く特別な物があり又其出品物も外國の物と日本の物とは、申すまでもなく違つて居りました、前に申しました通り、日本との交通が開けて以來、日本人も澤山入込んで居りますから、日本の品物も大分彼等の眼に觸れて居つた、併ながら今までは詰らない普通に使用する品物のみが行つて居つたので、美術工藝品とか、或は直接に日本人の使用しない品物は、シアトル人の眼に觸れない、さう云ふ物は今度初めて眼に觸れたのでありますから彼等の喝采を博した次第でございます。日本の出品館は五百坪ばかりの小さいものでありましたが、日本の產物は悉く備はつて居りまして、麥稈眞田、生絲、手巾等隨分數の多いものであつた、無論漆

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其前に林檎を竝べて、油繪と實物の境が分らぬやうに竝べてある又私の申上げたいのは、農産物に付きましては全く個人と云ふものでなくして、此の地方は斯る農産物に付て長所であることを示せば宜しい。卽ち信州ならば蠶、靜岡ならば茶と云ふやうに、其の地方々々の特色が現はれるやうにして、さうして、個人の名前は少しも現はして居らぬ。之に付きまして加奈陀の事務官に遇つて聽きました所が、加奈陀は個人の出品は一切許さぬ、悉く政府が品物を買上げて出品する、さうしてそれには加奈陀と云ふことを標題にするばかりであつて個人の名は一切記さない。加奈陀は鑛山に富んで斯の如き鑛物が出る又漁業に付ては斯く斯く農産物若くは園藝の品物に付ては斯く斯くの國で實に良い國である、斯くまで産物に富んだ國であると云ふ觀念を示してそれを悅んで見、其事を感心して歸れば、加奈陀の出品の目的は達して居ると云ふのでございます。農産物に付て個人の名前を出す必要はない、農産物に付て斯の如き長所を有つて居ると云ふことを示せば宜しい。個人の名前を記さなくても、州の名を記して州の名譽を擧げさへすれば、農業の目的は達して居ると云ふやり方であります。然るに製造品に付ては全く違ひまして個人々々の出品である、さうして其出品の方法が日本の出品の方法と全く違ひまして、日本に於ては何を持つて來ても、一切陳列函或はガラス函の中へ入れるのでありますが亞米利加に於ては陳列函などは無い、どうして並べるかと申しますと、丁度此室のやうな區劃を貫つて、其區劃の中にたゞ竝べて置くなり、或は他の方法を以て、自分の品物をうまく陳列して函などは一切用ゐて居らぬ、さうして其一區劃には說明者が附いて居つて品物に付ての說明をする。又函を用ゐる所でも。此品物はどれだけで、どう云ふ風に造つたものであると十分講釋をして呉れます卽ち製造又は工藝品の出品者は自分々々の區劃内に一つの店を開いて、其店に坐つて居つて見物に對して十分に說明をする。さうして食物の如きものであれば飮まして見、或は食はせて見、手に觸れさせて實驗せしめて居る。又私の見ました中にオーバコートに電氣の仕掛けてあるのがあつて、それを著ると電氣が通じて來て溫くなる、それで風を引いた時には此の外套を著たら宜からう

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す華盛頓州は、百萬弗を支出して博覽會に必要な建物を建て其建物は博覽會の閉會後、華盛頓州立の大學の建物に流用することになつて居るのであります。又合衆國中央政府も、此の事業を助ける爲に、六十萬弗を支出いたしまして、比律賓館、布哇館と云ふ館を建て、之に贊同した所の國や州は、悉く自分の費用を以て出品館を建設したのであります。それで會社の株金は漸く八十萬弗でありましたが、博覽會の爲に費した金は莫大なものになつて居る。博覽會々社、中央政府、及び華盛頓州の使つた金を合せますと四百十萬弗、卽ち八百二十萬圓を投じたのであります。

亞米利加と云ふ所は實業家が自分々々の職業を廣告すると云ふ外に、其地方々々の特色及び將來の見込を廣告するに努めるのであります。それで其地方々々の事を書いた書物若くは寫眞と云ふやうな物を以て廣告するに努めるのみならず、今度の博覽會で一番よく氣がつきましたのは、さう云ふ事を示す爲に活動寫眞、幻燈などを持つて來て、唯說明をして居ることであります。其地方の風景の佳いことや、田圃の立派なことなどを幻燈若くは活動寫眞に依て示す、或縣の如きは我地方に於ては草原ではあるけれども、此處に水を引き開墾を致しましたならば、斯の如く立派な畑になると云ふことを活動寫眞を以て示しつゝある。鐵道會社の出品では其鐵道會社の線路の風景、又は鐵道の活動して居る所などを、活動寫眞又は他の機械を以て其有樣を示して居る。日本も實際の有樣を紹介するには斯う云ふ方法を用ふべきものではないかと感じて歸つたのでございます。さう云ふ風でありまして今までの廣告の方法に一つの段階が出來まして、卽ち聖路易の博覽會なり、安南の博覽會なりに於ては、さう云ふ物を利用することは少なかつたのでありますが、今後は幻燈、活動寫眞の活用が盛んであつたと云ふことを申上げたいのであります。

それから出品の事に付て全體の模樣を見ますと、出品の陳列方法に付きましては、農業品と製造品が全く區別されて、農產物になりますと地方的觀念で、縣又は郡などでは其地方のみの產物を集めて人に眼を著けさせ又眼を悅ばせるやうに排列して居る。加奈陀の如きは出品方法は中々上手でありますが、例へば林檎を示すのに、後ろに油繪を置いて

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六年前には人口漸く三萬人でありましたが、十六年後の今日は三十萬人に殖へ、尚ほ將來非常な進歩を以て人口が增加するであらうとは何人も認むる所であります。今日は桑港より人口が少なうござりますが、町の活氣や有形上の有樣を見ますと、數年を出ずして桑港以上になるだらうと云ふ位の活氣があります。何故さう云ふ風に發達するかと申しますと、第一にアラスカと云ふ所は、日本人が通常考へる所に依りますと、非常に寒い所のやうに思つて居りますが、亞米利加人は少しも其事を苦にせずに、其開發に力を盡して居る。此地方の廣さは、日本の全面積の二倍位あつて、鑛山、漁業、鑛山は金、銅、漁業は重もに鮭でありますが、毎年非常な利益が上つて來るのであります。のみならず農業も今後大に開けると云ふので、アラスカも地方の開發をして居る。しかるにシアトルが此の地方に一番近いのでありますし又東洋との貿易特に日本、支那などとの貿易が盛んになれば、シアトルは其方へ行くのに一番近いのであります、且つ亞米利加大陸を貫通する所の鐵道は、いつもシアトルに達しますので、內外交通の要路に當る。況んやシアトル附近の地は非常に豐饒でありますけれども、まだ人口が少くて將來發達する土地である。斯う云ふ色々の原因から致しまして、シアトルは非常な勢ひを以て進歩するだらうと思ひます。此の進歩は自然に投つて置いても進歩するのでありますが、シアトルの人は尚ほ一層速に進歩せしめて開發したいと思ふて居る。それにはどうしたら宜いか、そうするには世界の人にシアトルの樣子、附近の土地の豐饒なること、將來見込のあることを示すにあると云ふ意味を以て、博覽會を開設したのであります。

それで博覽會は博覽會々社と云ふ者の組織でありますけれども、其株券の募集に應ずる人は皆な公共的觀念を以て株券募集でなく寄附金の募集に應ずると云ふ考へで株金を出したものであります。從つて此博覽會々社と云ふものは、營利會社ではなく全く公益を目的とした所の會社で、株金を悉く費消して仕舞つても、又博覽會に入つて來る收入を殘らず使つても差支ないのであります。それで株金等の收入を合せますと二百五十萬弗の收入があつたのでありますが其金を悉く費消しましたのみならず、シアトルの屬しま

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殊に帝國政府が紐育に於て公債募集の際米國資本家の熱心なる助力又公衆一般社會に於て非常なる應募の狀況は、日本帝國に對する米國人民の親切なる紀念として長く記憶せざるべからず。而して其當時倫敦、巴里、伯林に於ける帝國政府公債の募集に關し、英佛獨三國資本家の熱心なる助力幷に三國公衆の盛なる應募に對し、是亦忘るべからざることは、固より論を俟たず。予は二十五年間帝國政府大藏省に在り、千九百八年世界一週の旅行をなせしとき、米國に到り紐育に於ける有力なる資本家に面會し、日本帝國の財政狀況に付て談話を交換し頗る愉快を感じたり。而して今茲に述ぶる所のものは、其當時談話したる中の一部分に過ぎざるも其折は未だ豫言に屬したることが、今日に於ては著々之を實現し、當時に於ける予が談話の誤らざるを深く喜ぶものなり。

眞の悲は聲なくして哀しく、眞の怒は未だ發せずして威る、眞の親みは未だ笑はずして和らぐ、眞内にありて神外に動く、是れ眞を貴ぶ所以なり

（莊　子）

太平洋阿雄博覽會の實況

太平洋阿雄博覽會事務官長
農商務省參事官　織田一君講話
（文責在記者）

シアトルは日本の郵船會社が十數年前より定期航路を開いて居る所で、本年より大阪商船會社も定期航路を開き日本とは交通便利な所でありますから我同胞も此地に滯在して居る人が中々多いので、シアトルの市街だけでも日本人は五千人も居る。其の附近に居る者を合せましたならば、何萬人と云ふ日本人が在留して居るので、日本人の使用します衣食品其他の需用品は何でも備つて居ります。菓子屋、魚屋、料理屋、宿屋、湯屋なども皆備はつて居る、殊にホテルのボーイ等に至るまで日本人でございますから、少しも英語を知らなくとも日本語で通用することが出來、日本語だけで生活して居つて差支ない所であります。

シアトルは日本の郵船會社が十三四年前に定期航路を開きました頃から盛んになつた町でございまして、今より十

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は二億二千八百萬圓、千八百八十七年に於ては、二億三千三百萬圓にして此十年間は著しき增加を見ず。此間に於て政府は不換紙幣を整理し公債を償還し財政の基礎を鞏固に爲したるものなり。千八百九十七年に於ては公債の現在高四億二千百萬圓に達せり、此間に於ては鐵道敷設の盛んなりしこと、千八百九十四年——五年の日清戰役の有りしことを記憶せざるべからず、卽ち公債の現在高二倍に達したる所以なり。千九百七年に於ては、公債の現在高二十二億千二百萬圓に上り千九百十年卽ち現在の所に於ては約二十五億に上れり、卽ち千八百九十七年に比し約六倍に達したるものなり。此間に於ては千九百四年——五年の日露の戰役及び鐵道國有の二大事件の生じたることを記憶せざるべからず。卽ち前者に於て約十五億の公債を增加し、後者は約五億の公債を增加したるものなり。然りと雖も鐵道國有は其計算上公債の利息を引去りたる後、約八百萬圓乃至千萬圓の純益を生じ、毫も財政上に煩を爲さず。又日露戰役の公債は、前に述べたる減債基金法に依つて嚴格なる償還法の下に現在行はれつゝあり。日本帝國財政の基礎は、極めて鞏固にして政府の信用日に進み公債の市價內外に於て其騰貴を見るは敢て怪しむに足らず。尙は日本帝國の國力の一般を示さんが爲に帝國政府の歲入の現況を見るに、千八百七十七年に於ては、其歲入五千二百萬圓、千八百八十七年に於ては八千八百萬圓、千八百九十七年に於ては二億二千六百萬圓、千九百七年に於ては八億五千七百萬圓、千九百九年に於ては五億千八百萬圓なり。而して千九百七年の歲入中には臨時軍事費の殘金臨時の歲入を包含するを以て平年と異る數字を示すものなり。要するに帝國政府の歲入は千八百七十七年に比し近年に於て約十倍に達したるものなり。又日本帝國の貿易の現況を見るに、千八百七十七年に於ては輸出入合計五千萬圓、千八百八十七年に於ては九千六百萬圓、千八百九十七年に於ては三億八千二百萬圓、千九百七年に於ては九億二千六百萬圓なり。卽ち千八百七十七年に比し千九百七年に於ては十八倍餘に達したるものなり。之を以て是を見るときは、帝國政府の財政の狀況は年一年堅實なる發達進步を爲しつゝあるを見るべきなり。

最後に日露戰役中米國人民の帝國に對し發表したる好意

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要上、帝國政府は外國市場に依頼するの必要を感じ、千九百四年より千九百五年に跨り、六回に一億三千五百萬磅の公債を、倫敦、紐育、巴里、伯林に於て發行せり。其利息は六步利付、四步半利付、五步利付、四步利付の四種にして、其中最後の四步利付公債二千五百萬磅、前に發行したる六步利付二千二百萬磅の借換に當てたるものなり。

日本帝國政府の外國市場に於ける公債發行の沿革は、大略右に述ぶるが如く、其信用漸次に進步し、九步利付より終に四步利付を發行する迄に變化したるを見るべきなり。されば今後帝國政府の信用增進と共に、尙ほ低廉なる外國資本を將來利用し得るや疑を容れず。扨て內國に於ける帝國政府の公債は、最初述べたる四步利付及び無利息五十ヶ年賦の公債發行を始め、種々の公債を發行せられたりしが其多くは不換紙幣を處分し、華士族の家祿を處分し、鐵道を敷設する爲の目的に出でたるものなり。其他千八百七十七年の西南の內亂及び千八百九十四年——五年の日淸戰爭の爲に軍費支辨の公債を募集せることありと雖も、概して之を論ずれば、千九百四年——五年の日露戰役の爲に發行せる軍費公債を除く時は、多くは、殖產工業の目的に出たるものにして其金額も亦多からず。而して其利率は一ヶ年八步、七步五厘、七步、六步、五步の五種ありと雖も其多くは五步利付なりとす。而して千八百八十八年より數年に跨り六步利付以上の公債證書は悉皆五步利付に借換へ整理せられたり。

千九百四年——五年の日露戰爭の起るや、政府は巨額の內國債發行の必要に迫りたるも、其利率は五步を超えざりき。其後鐵道を國有とする爲め巨額の公債證書を發行せるも、是亦、利率は五步を超えざりき。併ながら帝國政府の公債證書の市價は、日露戰爭の結果一割乃至一割五分を下落せることあり。然るに日露戰爭結了後政府は、減債基金法案を提出し嚴重に公債の償還を實行したる結果、近年に至り外國幷に內國市場に於て、日本公債の市價著しく騰貴し、其五步利付內國公債は終に其市價額面以上に達したるを以て現大藏大臣は今回四步利付公債を發行し五步利付を借入れ整理せんとの決心を爲すに至りたるものなり。

日本帝國公債の現在高を見るに、千八百七十七年に於て

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となり、日本帝國の新文明は茲に其端を發せり。而して日本帝國に於ての公債と稱すべきものは、普通の借入金の性質として存在するものはこれありしも、今日言ふ所の公債證書は千八百六十八年まではこれなかりしが千八百六十八年の改革後、千八百七十一年に於て、帝國政府は初めて公債證書の形式に於て四歩利付公債證書を發行せり。當時財政の基礎未だ鞏固ならざるにも拘らず斯の如く低利の公債證書を發行したるは聊か奇異の觀なきにあらずと雖も、此公債證書は、從來の舊政府に於ての借入金を公債證書の形式に改めたるものにして、新に民間より資金を募集したるものにはあらざりしなり。この四歩利付公債證書の外、同時に無利息五十ヶ年賦の公債證書をも發行したり、是亦舊政府の借入金を公債證書の形式に改めたるものなり。此二種の公債證書は舊政府の借入金の處分を爲したるものにして、新たに資金の募集を爲したるものに非ざるが故に、其利率は決して適當に政府の信用を示すものとは言ふべからず。併ながら日本帝國政府の公債證書の沿革上に於ては、之を以て最初のものとす。卽ち倫敦に於て當時募集したる公債百萬磅あり、其發行は千八百七十年にして利息は一ヶ年九歩なりき。此外國債は、日本政府が海外の市場に於て募集せる最初の公債なり。其後千八百七十三年に於て七歩利付二百四十萬磅の公債を倫敦に於て募集したることあり、是れ日本帝國政府が海外に於て募集せる第二の公債なり。日本人民は其當時外國債を好まず又政府の局に當りたる財政家も國家の勢力未だ確定せざるに方り、猥りに外國債を起すの危險を感じ、右二種の外國債は約束の通り償還を結了したるも、其後久しく海外に於て公債を募集することを爲さゞりき。千八百九十四年及び五年、日淸戰爭後帝國政府は外資を利用するの必要を感じ、千八百九十九年倫敦に於て四歩利付公債千萬磅を募集せしが、これ日本政府が海外に於て募集せる第三回の外國公債なり。蓋し第二回の發行、千八百七十三年より此年に至るまで二十有六年間に於て、日本帝國の國勢は漸次大に進歩し、政府財政當局者に於て最早海外の資本を利用する上に於て、何等危險を感ぜず、世界的經濟の融通上、其利益を認めたるに依るなり。千九百四年及び千九百五年日露戰役の起るや、軍費支辨の必

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て世界に立つかといふ將來の理想を示して行く、尤もReaderだから簡單な者でチョッと二百ページばかりのものだ。併し大中小とあつて、小は小學、中は中學、大は教員の爲めに供する積り。卽ち教員の立場、實は日本の教員は有意義でなく無意義である。社會の教育といふ大なる運動の内に教育され乍ら一向能く理解して居らぬ。之をチョッと組織的に秩序的に理解さすることが必要に相違ない。漠然として居つてはいかぬ。世界に働くには、一つの道理の下に働かねばならぬ。所で日本の勃興を世界が誤解して居る。『日本の勃興は恐るべし。將來東洋の禍が來らんか、曩には白人の禍、卽ち白人が東洋を壓迫した所の反抗で今度は黄人の禍が起らんか黄禍は白禍の反動だ』と斯う思つて居るようである。是抑〻大なる間違ひである。日本人は何としても『此文明が段々高度に進んで先進の諸國と同等になり國際間の平均を得て平和を保つといふ時代を早く見る事』を最後の理想とし、何としてもHumanityの運動の下に武裝を解き軍備を解いて而して世界萬國の平和を樂むといふ事が日本の大なる使命である。そこに日本の國民性が充分現はれて居る、日本人は卽ち義を貴び勇を貴び人情を貴ぶ卽ち愛なる平和な證據となるのである。

日本公債の沿革に就て

男爵　阪谷芳郎君談話
（文責在記者）

此度現大藏大臣が日本帝國政府の五歩利付公債證書を四分利に借換せんとの計畫を立てられて、昨今重なる銀行家を集めて相談を開かれたり。予は此機會に於て聊か公債に關する日本の財政上の變遷を述べて見やうと思ふ。

日本帝國は、今より五十餘年前に米國政府の好意に依り從來の鎖國政策を打破して開港政策を採るに至りしなり。其當時米國より派遣せられたる艦隊の司令長官コモドルペルリの名と、米國政府の好意幷に今日まで繼續して變らざる深厚なる米國政府の好意とは、日本人民の能く記憶するところなり。コモドルペルリの渡米したる後數年卽ち千八百六十八年に於て、日本帝國に一の改革が起りて王政復古

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る。知らず識らず日本の全國何う云ふ山の中でも又同一の性質があつて卽是が國民性の動かす可らざる強い礎を組立て居る。卽ち舊日本の狀態である。此舊日本の狀態を充分に理解すれば今日一たび世界の文明に觸るゝや否や東西文明の調和といふことは必ず成功するに相違ないといふ事を明に理解することが出來るのである。曾ては印度の文明を入れ又支那の文明を入れた日本が印度にもあらず支那にもあらずしてその爲に愈々盛んになつた。知るべし歐羅巴の文明が日本にInterviewされゝば日本の舊文明と同化して一層光輝を放つといふ事は疑ないのであることを。

そこで又、日本の新文明は僅々半世紀間で出來たのである。或は半世紀といふ內でも明治維新前を取除ければ漸く四十年位のものだ。此四十年の間に仕遂げた事は實に大なる者である。四十年に於て凡、歐米の四世紀間の事をやつたものである。知るべし是から、二世紀三世紀の中に、世界如何なる高度の文明を持つて居る國にでも、日本がこれに追及して、最早や同等になることを、決して日本が同等以上人類以上勝るとは言はぬ。同等になる、同等になれば水平を保つ、水平を保てば物は靜かになる、水平を得ぬと其處に波動が起る。卽ち日本の文明が騰るのは世界の平和に大なる利益である。そこで日本國民は將來何う云ふ理想を持つかと言へば、世界的に日本の文明を高めて、東西の文明を調和してHumanityの上に世界の平和を惹起することである、世界の平和を惹起さんとするのは何うすれば宜いか、世界に於ける人口十分の六を持つて居る東洋の文明を世界に平等にして行く事が必要だ。さうすると日本の使命は東洋の文明を進めて東洋の平和を保つに在り。東洋の文明を進め東洋の平和を保つといふ事は卽世界の平和を保つことである。それが一つ將來の理想なんだ。そこで新日本は其理想に向つて進みつゝあるのである。是は明かに今の天子樣などの勅語などを引出して見ると之を證據立てる事が出來る。

私は今特別の讀本を書いて居るがモウ一月に出來る。Citizenreader嬰兒（みつご）の心百までと云ふから此子供に一つ日本の國民性を知らせ、さうして日本人は何うして支配されて居るか卽ち憲法、法律を知らして行く、而して將來日本がどうし

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本の國民性に同化して一種善良な國民性を組立てられ世界の如何なる文明でも日本に現はるゝや否、日本の文明に接するや否、統べての善を悉く日本に吸收するといふ力が長い間に用意されて居つたからである。それがどうして用意されたかといふと、今お話する様に統べての國民が貴族的な高尚な性質を持つて居り、統ての貴族豪族が平民的の思想を持つて居る。さうして統て善を好み惡を憎む、義を貴び勇を貴ぶ、人情を貴ぶといふ其間にズーッと養成されて來たのである。而も儒教も佛教もその他の宗教も學說も殘らず日本に同化して仕舞つて日本の儒教にあらず日本の儒教である。佛教は印度の佛教に非ずして日本の佛教なり。知るべし基督教も段々盛んになるに相違ないが、なつても決してアレは歐羅巴の基督教に非ずして日本的基督教に同化されて仕舞ふのであることを。是は卽ち日本の最幸福なる基である。それで結局日本が新日本を打建つたに付ても國の文明が國の力が僅々半世紀間に決して起る者では無い。是が亞弗利加あたりならば如何なる學術を教へやうとも如何なる戰術を教へやうとも如何なる文學、美術、宗教を教へやうとも、ナカ〳〵二世紀、三世紀で變化すべき者ぢや無い。所が既に〳〵日本は殆ど二千年も掛かつて如何なる文明にでも觸れさへすれば直ちに之を吸收する力は養成されて居つたのである。而して殊に封建に於て之を鍛へ上げた封建に於て練磨した。封建競爭の間に練磨した。譬へて見れば此處へ畑を拵へ、畑を耘つて、土拵へをし肥料を肥して良い種子を持つて來て蒔く、蒔くや否や直ちに發生する。どうかするとその持つて來た種子よりも、日本といふ畑の性質が良くあつた爲に好く成長し、大なる收穫を得るといふことがないとも言へぬのである。卽ち舊日本が統ての物に向つて世界のあらゆる善を同化する丈けの用意をされて居つた譯である。それが事實の證據として現はれたものは無意義の國民教育別に政府が命令したものでも無ければ宗教で教訓を與へたものでも無くして、生存競爭、封建の練磨の間に盛衰興亡の甚しく新陳代謝の甚しき間に、勇を貴び義を貴び人情を貴ぶといふ風がズーッと現はれた。宗教が其風に同化され人間の總ての娯樂がさう言ふ風に現はれ、芝居でも講談でもさう云ふ工合になつて來

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のから起つたのである。それが山村僻邑にまでズーッと擴がつて村芝居となり、或は村で義太夫を語る様にもなつた。是で多くの人民は暗々の裡に社會的敎育を受けて居る。人間といふ者は斯う云ふものである。情がなくてはならぬ。詐つてはならぬ。憶病ではいかぬ。人の難義を救はなくてはならぬ。圖太い奴、惡い奴は押へなくてはならぬといふ觀念は知らず知らず起つたのである。そこで話を聞いても惡い者の話を聞くと力瘤を入れて助太刀に行かうといふ氣になる。

この様な氣象はズートと男にも女にも年寄にも若い者にもある。何人にも銘々にさう云ふ氣象がある。それで坊主が說敎をするのでも其意味を加へぬと說者が一向信仰の念を起さぬ。卽ちこの様な所から宗敎も日本の國民性に化して來た。印度の佛敎が日本へ來ると印度の佛敎では無くて日本的佛敎となる卽ち日本の國民性に同化したのだ。凡文明の程度の低い國は、一たび歐羅巴の文明に觸れると大抵國が亡びて仕舞ふ。又近世の歷史を見ると西班牙、葡萄牙が全世界に、ゼスイットの傳敎、侵略を試み歐羅巴を中心として、南北亞米利加にも、亞弗利加にも、濠洲にも、及び或は小亞細亞から印度から東洋にも來た。而して一たび文明の光の現はるゝや否や宛も霜か雪が消えるが如く、一等下つた文明を持つて居る所の國は大抵亡ぼされて仕舞ふ。然るに日本に一たび歐羅巴の文明が光輝を放つや否やどう云ふ活動が起つたかといふと之に向つて文明を日本に吸收しやうといふ働きが起つた。文明の反抗では無い、文明の吸收だ。而して半世紀間に世界のあらゆる文明を日本が吸收した力はひどいものである。其吸收した力が現れて今日の日本の勃興となつたのである。此の如く日本といふ一つの身體、日本といふ一つの土地が如何なる種子でも蒔きさへすれば直ぐに發生する。發生すれば直ちに成長して花を咲き、實を結んで收穫する様になる。卽ち日本人が收穫するといふ同化の力といふ者は、何うして出來て居つたかといふと、日本には數千年の昔から印度や支那の大陸の文明が渡つて居つて日本の舊文明が旣に成立つて居た。宗敎も文學も、美術も政治も總べて大陸から來た、所で大陸に於ては衰へたが日本に於ては、何故に衰へぬかといふと、日

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田、豊臣、徳川といふ様な天才を産み出した。その内でも最も微賤なのは豊太閤であらう。又織田でも徳川でも實はそれ程の家柄でも何でも無い。所謂一時零落して居たので、是が突然一國の政權を支配する様になつたのである。その織田、豊臣、徳川に隨伴して起つた英雄豪傑は、多くは極く詰らぬ名も無い様な者から忽然と起つた者である。是に於て貴族は矢張り平民的で、平民も矢張り貴族的になつたのである。此平民の内には、源氏の子孫もあれば平氏の子孫もあり、王侯貴族の血が土百姓、どうかすると土方の中にも混つて居る。此處だ、實にその變化の激しいのは。

そこでこの風が自から國民の性をなして來たのである。先づ弱き者を助け惡んで、強き者を抑へると云ふ義俠的の念が始終現はれて來て居る。そこからして一の武士道といふ者も成立つて來た。其方からして人の貴ぶこともチャンと定まつて來た。忠義を貴び、勇を貴び、義を貴ぶと云ふ風が、ズーッと現はれて來た。又其勇を貴び、義を貴ぶといふところから、人情即人の情けもズッと現はれ來たのである。弱き者を助け、弱き者を窘めぬといふ人情もそこから來る。そこで武士は物の情けを知ることが肝要で、人情を知らなければ武士でないと云ふ事になつた。是が國民の性質をなして此方から國の風俗がズーッと組立てられ、是が國風をなして來たのである。是に於て小説の様なものでも皆その方に向つてズーッと組立てられて行く様になつた。一體小説といふものは現在の人情を寫すことを主とするものである。そこで小説でも、勇を貴び義を貴び人情を重んじ強い者を抑へて弱い者を惡むといふ如き仕組の物が皆社會に持噺されたのである。それで是が又物語となり、軍談となり、それから復讐談となり、或は又人情談となる。さういふ様な關係を書くのでも、自ら其意味がズーッと現はれて居る。それから是等の小説が又ズーッと芝居の脚本となつて劇に仕組れる。又芝居で一種の脚本をうたふ淨瑠璃や、義太夫なども現れて來る。さうして一方には先に御話した物語以來段々變化した。講談、軍談、或は祭文、近來言ふ浪花節、その中の一部が薩摩琵琶となり、筑前琵琶等となつて居る。が、もとの起りは同一だ。淨瑠璃や義太夫や長謠などは何から起つたかといふと、もと平家をうたつた

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して此人達はさういふ下級の地位に滿足して孜々營々と自分の產業を營んで居たか、而して此の如き下級の農工商といふ者が一朝一轉すると貴族武士等に讓らぬ性質をチャンと具へて居つたか、是が第一に解釋を要する點である。日本下級の平民に幾らか高尙なる貴族的性質を持つて居ると云ふ事はどうしても歐羅巴人の解釋に苦む處である。どうも日本の平民は平民でありながら武士的貴族的に高尙な性質を持つて居る。同時に日本の貴族武士は高尙な思想を持つて居るに拘らず、又平民的思想を持つて居る。貴族が平民的思想を持ち平民が貴族的思想を幾らか持つて居るといふことは是は恐らく歐羅巴の歷史に於て見出すことの出來ないことであらうと思ふ。何故にさういふ性質が起つたかといふ事が第一に研究すべき問題であるが、それは日本で戰國時代と稱へる暗黑時代に起つた者である。この時代はザット百有餘年も續いたのである。所謂室町時代と稱へる足利の末路である。その時代は日本全國が大亂であるから餘程古い名族や豪族が一朝にして潰れて仕舞ひ、又匹夫に起つて大諸侯になるものも少なくない。其新陳代謝榮枯盛衰の甚だしき事は實に朝に夕をはかられぬ。一體大きな諸侯となると澤山の武士を抱へて居るのが一朝亡びるとこの武士が浪人となる。浪人となれば、何か働いて生活しなければならぬ。そこで農業をやる、或は何か內職をやる、或は又商賣をやる、モ一層苦しくなれば勞働者にもなる。卽農工商の下級に落ちて仕舞ふのである。かくの如く落ちて働いて生活しては居るが、其氣象は先祖から養はれて遺傳的に來た所の高尙なる精神を具へ、忠義を貴び、勇氣を貴び、然諾を重んずるといふような氣象が矢張りその血の中に流れて居る。どんな賤しい仕事を仕樣とも、其の間の一點高尙な血が存在して居る。是が卽平民に貴族的思想の有る所以である。而して野武士の成り上り者、元より氏も系圖も持たない樣な者が一朝にして天才を現はすと大きな領地を取つて直ぐに大名になる。この成り上りの大名はもと土百姓であるからその本を忘れぬ。そこで貴族に平民的の氣象が存在して居るのである。是の如き暗黑時代が、大凡百餘年も續いた。未だ其前も餘程古くから來て居るが最甚だしいのは足利の末路である。その大亂の極、所謂織

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の間を過渡期と稱へる、八幡太郎義家といふ様な武人が現はれたのも此の時代である。舊封建は日本の地形が元來切れ切れでそこに多くの豪族が割據して居たことから起つたのである。この豪族の中には北から來た人種も居れば南から來た人種も居る。それが處々に割據して自から封建の勢をなし、それが王權の下に統一されるに至り、國造、縣主をなし、帝室を中心として封建を形造つて居つたのである。然るに天智天皇に至り封建の制度を廢して仕舞つて郡縣の制度を布いた。歷史的に若くは學術的に新舊封建の區別などを論ずる事になれば種々の論がある。併しながら是はチョッと雜誌の僅かな範圍の內に論ずる事は困難である。それ故是等の事柄を詳しく調べようと思ふなら私の五十年史を讀むことを望むのである。五十年史は既にロンドンに於てもニューヨークに於ても出版されて居る。

そこで私の一つ談話を試みて見たいのは頗る通俗的に普通社會に存在して居る一二の事を擧げて而して新舊の別を談ずることである。この事は六ヶ敷しい理窟を言ふよりも却つて興味が有るかも知れぬと思ふ。それ故これから御話する事は平凡で又通俗的のものである。併ながら通俗的のものが頗る大切なる研究の材料になるものである。

先づ第一に日本の國民性が通俗に現はれて居る所の者を擧げて見ると文學とか或は種々の藝術とか云ふ様な高尙な意味にあらずして殆ど社會全體の好む所喜ぶ所貴ぶ所が自然に風をなして居る。その一般に行はれて居るもの、力が暗々に社會の敎育をなして日本の國民性を段々養うて來て居る所の大なる力が始終そこに活動して居る。それは何であるかと言ふと先づ舊日本に於ては、敎育といふものは全く少數の貴族若くは武士といふ丈けの範圍に限られて、未だ Middle class（中等社會）には存在せぬことである。何處の國でも同じ事であるが、農、工、商、殊に商業などは賤しめられて居る時代がある。この時代には一般的の敎育は無い、その內に篤志の人が自分みづから學ぶといふことはあらうとも、是は誠に少數で國家政府といふものは決して之に敎育を與へぬのである。少數の貴族と武士が學ぶ時に無敎育で貴族武士等に賤しめられて居る商人、農、工若くは勞働者といふ如き者は何うして敎育されて居たか、何う

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代辨等ニシテ賃金ヲ底廉ヲ以テ迅速確
實ヲ期シ責任ヲ負ヒ載ヲ以テ何ノ
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伯爵 大隈重信 君談

(文責在記者)

吾輩の著述にかゝる「五十年史」は既に賣出したが、非常な景氣である。昨日も外國から電信が來た。尤も北米合衆國の大統領や其他に進呈した分に就ては未だ何とも言つて來ないが、英國のキング・エドワルト、プリンス・ウエールス、プリンス・コンノート、外務大臣グレー、大藏大臣ジョーヂ、それから今日では反對黨のチエンバレーン、ラングダウン、ロースベリー、といふ樣な前內閣の總理とか外務とか殖民大臣等の有力な紳士、其他批評家、學者、それから各國の國王、大統領などから挨拶がある。何でも餘程勢が好いやうだ。是に所謂新日本と舊日本といふ事がある。それは古代史から歷史的に極く簡單に日本の文明、若くは日本の社會上政治上その他總べての方面に渉つて二千五百年の事を僅かなページの內に約めた者である。而して現代の日本が今日現はるゝに至つたのは原因がなくして偶然に現はれた者では無い。必ず相當の原因がある。それ故何うしても今日の日本を說明かすためには、その原因を說く事が必要である、その原因を說くには先づ日本の Feudal system(封建)の事を言はねばならぬ。封建には舊封建と新封建とがある。日本は古代に封建があつたが、後に又新封建が起つた。そ

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目次

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日本公債の沿革に就て　男爵　阪谷芳郎　法學博士

阿雄太平洋博覽會實況　織田一　農商務省參事官

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CONTENTS FOR APRIL 1910

THE FIRST CHERRY POEM		145
MAKERS OF MODERN JAPAN	Walter Dening	147
YAMATO SPIRIT (*Poem*) *Translated by*	Inazo Nitobe	152
JAPANESE CERAMICS	Hiromichi Shugio	153
HINA MATSURI, OR FEAST OF DOLLS		161
THROUGH JAPANESE EYES	Arthur Lloyd	164
THE CHERRY IN JAPANESE POETRY	H. Saito	174
IN A TRANQUIL LAND (*Poem*).	Baroness d'Anethan	175
FLOWER OF THE NATION	Inazo Nitobe	175
CHERRY ILLUSTRATIONS		176
TWO FAMOUS COURT LADIES	Chiyo Hiraiwa	179
PROVERBS FROM THE JAPANESE		184
TALES OF IKKIU	Madame Y. Ozaki	185
THE STEEL BIBLE OF BUSHIDO	Henry Satoh	193
THE SEAWEED HARVEST	Tetsutaro Yoshioka	203
DARWIN'S ARK, THE BEAGLE		209
EASTERN AND WESTERN IDEALS	Kunitake Kume	213
THE MONKEY AND THE ANT (*Fable*)	S. Akimoto	216
MEN I SHALL NEVER FORGET	Arthur Lloyd	217
THE ANGLO-JAPANESE EXHIBITION		221
GOHEI: THE CASTAWAY		225
AROUND THE HIBACHI		229

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る。知らず識らず日本の全國何う云ふ山の中でも又同一の性質があつて卽是が國民性の動かす可らざる強い礎を組立て居る。卽ち舊日本の狀態である。此舊日本の狀態を充分に理解すれば今日一たび世界の文明に觸るゝや否や東西文明の調和といふことは必ず成功するに相違ないといふ事を明に理解することが出來るのである。曾ては印度の文明を入れ又支那の文明を入れた日本が印度にもあらず支那にもあらずしてその爲に愈々盛んになつた。知るべし歐羅巴の文明が日本にInterviewされゝば日本の舊文明と同化して一層光輝を放つといふ事は疑ないのであることを。

そこで又、日本の新文明は僅々半世紀間で出來たのである。或は半世紀といふ內でも明治維新前を取除ければ漸く四十年位のものだ。此四十年の間に仕遂げた事は實に大なる者である。四十年に於て凡、歐米の四世紀間の事をやつたものである。知るべし是から、二世紀三世紀の中に、世界如何なる高度の文明を持つて居る國にでも、日本がこれに追及して、最早や同等になることを、決して日本が同等以上人類以上勝るとは言はぬ。同等になる、同等になれば水平を保つ、水平を保てば物は靜かになる、水平を得ぬと其處に波動が起る。卽ち日本の文明が騰るのは世界の平和に大なる利益である。そこで日本國民は將來何う云ふ理想を持つかと言へば、世界的に日本の文明を高めて、東西の文明を調和してHumanityの上に世界の平和を惹起することである、世界の平和を惹起さんとするのは何うすれば宜いか、世界に於ける人口十分の六を持つて居る東洋の文明を世界に平等にして行く事が必要だ。さうすると日本の使命は東洋の文明を進めて東洋の平和を保つに在り。東洋の文明を進め東洋の平和を保つといふ事は卽世界の平和を保つことである。それが一つ將來の理想なんだ。そこで新日本は其理想に向つて進みつゝあるのである。是は明かに今の天子樣などの勅語などを引出して見ると之を證據立てる事が出來る。

私は今特別の讀本を書いて居るがモウ一月に出來る。Citizenreader嬰兒(みつご)の心百までと云ふから此子供に一つ日本の國民性を知らせ、さうして日本人は何うして支配されて居るか卽ち憲法、法律を知らして行く、而して將來日本がどうし

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本の國民性に同化して一種善良な國民性を組立てられ世界の如何なる文明でも日本に現はるゝや否、日本の文明に接するや否、統べての善を悉く日本に吸收するといふ力が長い間に用意されて居つたからである。それがどうして用意されたかといふと、今お話する様に統べての國民が貴族的な高尚な性質を持つて居り、統ての貴族豪族が平民的の思想を持つて居る。さうして統て善を好み惡を憎む、義を貴び勇を貴ぶ、人情を貴ぶといふ其間にズーッと養成されて來たのである。而も儒敎も佛敎もその他の宗敎も學說も殘らず日本に同化して仕舞つて日本の儒敎は支那の儒敎にあらず日本の儒敎である。佛敎は印度の佛敎に非ずして日本の佛敎なり。知るべし基督敎も段々盛んになるに相違ないが、なつても決してアレは歐羅巴の基督敎に非ずして日本的基督敎に同化されて仕舞ふのであることを。是は卽ち日本の最幸福なる基である。それで結局日本が新日本を打建つたに付ても國の文明が國の力が僅々半世紀間に決して起る者では無い。是が亞弗利加あたりならば如何なる學術を敎へやうとも如何なる戰術を敎へやうとも如何なる文學、美術、宗敎を敎へやうとも、ナカ〳〵二世紀、三世紀で變化すべき者ぢや無い。所が既に〳〵日本は殆ど二千年も掛かつて如何なる文明にでも觸れさへすれば直ちに之を吸收する力は養成されて居つたのである。而して殊に封建に於て之を鍛へ上げた封建に於て練磨した。封建競爭の間に練磨した。譬へて見れば此處へ畑を拵へ、畑を耘つて、土拵へをし肥料を肥して良い種子を持つて來て蒔く、蒔くや否や直ちに發生する。どうかするとその持つて來た種子よりも、日本といふ畑の性質が良くあつた爲に好く成長し、大なる收穫を得るといふことがないとも言へぬのである。卽ち舊日本が統ての物に向つて世界のあらゆる善を同化する丈けの用意をされて居つた譯である。それが事實の證據として現はれたものは無意義の國民敎育別に政府が命令したものでも無ければ宗敎で敎訓を與へたものでも無くして、生存競爭、封建の練磨の間に盛衰興亡の甚しく新陳代謝の甚しき間に、勇を貴び義を貴び人情を貴ぶといふ風がズーッと現はれた。宗敎が其風に同化され人間の總ての娛樂がさう言ふ風に現はれ、芝居でも講談でもさう云ふ工合になつて來

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のから起つたのである。それが山村僻邑にまでズーッと擴がつて村芝居となり、或は村で義太夫を語る様にもなつた。是で多くの人民は暗々の裡に社會的教育を受けて居る。人間といふ者は斯う云ふものである。情がなくてはならぬ。詐つてはならぬ。憶病ではいかぬ。人の難義を救はなくてはならぬ。圖太い奴、惡い奴は押へなくてはならぬといふ觀念は知らず知らず起つたのである。そこで話を聞いても惡い者の話を聞くと力瘤を入れて助太刀に行かうといふ氣になる。

この様な氣象はズートと男にも女にも年寄にも若い者にもある。何人にも銘々にさう云ふ氣象がある。それで坊主が說教をするのでも其意味を加へぬと說者が一向信仰の念を起さぬ。卽ちこの様な所から宗教も日本の國民性に化して來た。印度の佛教が日本へ來ると印度の佛教では無くて日本的佛教となる卽ち日本の國民性に同化したのだ。凡文明の程度の低い國は、一たび歐羅巴の文明に觸れると大抵國が亡びて仕舞ふ。又近世の歷史を見ると西班牙、葡萄牙が全世界に、ゼスイットの傳教、侵略を試み歐羅巴を中心として、南北亞米利加にも、亞弗利加にも、濠洲にも、及び或は小亞細亞から印度から東洋にも來た。而して一たび文明の光の現はるゝや否や宛も霜か雪が消えるが如く、一等下つた文明を持つて居る所の國は大抵亡ぼされて仕舞ふ。然るに日本に一たび歐羅巴の文明が光輝を放つや否やどう云ふ活動が起つたかといふと之に向つて文明を日本に吸收しやうといふ働きが起つた。文明の反抗では無い、文明の吸收だ。而して半世紀間に世界のあらゆる文明を日本が吸收した力はひどいものである。其吸收した力が現れて今日の日本の勃興となつたのである。此の如く日本といふ一つの身體、日本といふ一つの土地が如何なる種子でも蒔きさへすれば直ぐに發生する。發生すれば直ちに成長して花を咲き、實を結んで收穫する様になる。卽ち日本人が收穫するといふ同化の力といふ者は、何うして出來て居つたかといふと、日本には數千年の昔から印度や支那の大陸の文明が渡つて居つて日本の舊文明が既に成立つて居た。宗教も文學も、美術も政治も總べて大陸から來た、所で大陸に於ては衰へたが日本に於ては、何故に衰へぬかといふと、日

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田、豐臣、德川といふ樣な天才を產み出した。その內でも最も微賤なのは豐太閤であらう。又織田でも德川でも實はそれ程の家柄でも何でも無い。所謂一時零落して居たので、是が突然一國の政權を支配する樣になつたのである。その織田、豐臣、德川に隨伴して起つた英雄豪傑は、多くは極く詰らぬ名も無い樣な者から忽然と起つた者である。是に於て貴族は矢張り平民的で、平民も矢張り貴族的になつたのである。此平民の內には、源氏の子孫もあれば平氏の子孫もあり、王侯貴族の血が土百姓、どうかすると土方の中にも混つて居る。此處だ、實にその變化の激しいのは。

そこでこの風が自から國民の性をなして來たのである。先づ弱き者を助け惡んで、强き者を抑へると云ふ義俠的の念が始終現はれて來て居る。そこからして一の武士道といふ者も成立つて來た。其方からして人の貴ぶこともチャンと定まつて來た。忠義を貴び、勇を貴び、義を貴ぶと云ふ風が、ズーッと現はれて來た。又其勇を貴び、義を貴ぶといふところから、人情卽人の情けもズッと現はれ來たのである。弱き者を助け、弱き者を窘めぬといふ人情もそこから來る。そこで武士は物の情けを知ることが肝要で、人情を知らなければ武士でないと云ふ事になつた。是が國民の性質をなして此方から國の風俗がズーッと組立てられ、是が國風をなして來たのである。是に於て小說の樣なものでも皆その方に向つてズーッと組立てられて行く樣になつた。一體小說といふものは現在の人情を寫すことを主とするものである。そこで小說でも、勇を貴び義を貴び人情を重んじ强い者を抑へて弱い者を惡むといふ如き仕組の物が皆社會に持囃されたのである。それで是が又物語となり、軍談となり、それから復讐談となり、或は又人情談となる。さういふ樣な關係を書くのでも、自ら其意味がズーッと現はれて居る。それから是等の小說が又ズーッと芝居の脚本となつて劇に仕組れる。又芝居で一種の脚本をうたふ淨瑠璃や、義太夫なども現れて來る。さうして一方には先に御話した物語以來段々變化した。講談、軍談、或は祭文、近來言ふ浪花節、その中の一部が薩摩琵琶となり、筑前琵琶等となつて居る。が、もとの起りは同一だ。淨瑠璃や義太夫や長謠などは何から起つたかといふと、もと平家をうたつた

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して此人達はさういふ下級の地位に滿足して孜々營々と自分の產業を營んで居たか、而して此の如き下級の農工商といふ者が一朝一轉すると貴族武士等に讓らぬ性質をチャンと具へて居つたか、是が第一に解釋を要する點である。日本下級の平民に幾らか高尙なる貴族的性質を持つて居ると云ふ事はどうしても歐羅巴人の解釋に苦む處である。どうも日本の平民は平民でありながら武士的貴族的に高尙な性質を持つて居る。同時に日本の貴族武士は高尙な思想を持つて居るに拘らず、又平民的思想を持つて居る。貴族が平民的思想を持ち平民が貴族的思想を幾らか持つて居るといふことは是は恐らく歐羅巴の歷史に於て見出すことの出來ないことであらうと思ふ。何故にさういふ性質が起つたかといふ事が第一に研究すべき問題であるが、それは日本で戰國時代と稱へる暗黑時代に起つた者である。この時代はザット百有餘年も續いたのである。所謂室町時代と稱へる足利の末路である。その時代は日本全國が大亂であるから餘程古い名族や豪族が一朝にして潰れて仕舞ひ、又匹夫に起つて大諸侯になるものも少なくない。其新陳代謝榮枯盛衰の甚だしき事は實に朝に夕をはかられぬ。一體大きな諸侯となると澤山の武士を抱へて居るのが一朝亡びるとこの武士が浪人となる。浪人となれば、何か働いて生活しなければならぬ。そこで農業をやる、或は何か內職をやる、或は又商賣をやる、モ一層苦しくなれば勞働者にもなる。卽農工商の下級に落ちて仕舞ふのである。かくの如く落ちて働いて生活しては居るが、其氣象は先祖から養はれて遺傳的に來た所の高尙なる精神を具へ、忠義を貴び、勇氣を貴び、然諾を重んずるといふような氣象が矢張りその血の中に流れて居る。どんな賤しい仕事を仕樣とも、其の間の一點高尙な血が存在して居る。是が卽平民に貴族的思想の有る所以である。而して野武士の成り上り者、元より氏も系圖も持たない樣な者が一朝にして天才を現はすと大きな領地を取つて直ぐに大名になる。この成り上りの大名はもともと土百姓であるからその本を忘れぬ。そこで貴族に平民的の氣象が存在して居るのである。是の如き暗黑時代が、大凡百餘年も續いた。未だ其前も餘程古くから來て居るが最甚だしいのは足利の末路である。その大亂の極、所謂織

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の間を過渡期と稱へる、八幡太郎義家といふ様な武人が現はれたのも此の時代である。舊封建は日本の地形が元來切れ切れでそこに多くの豪族が割據して居たことから起つたのである。この豪族の中には北から來た人種も居れば南から來た人種も居る。それが處々に割據して自から封建の勢をなし、それが王權の下に統一されるに至り、國造、縣主をなし、帝室を中心として封建を形造つて居つたのである。然るに天智天皇に至り封建の制度を廢して仕舞つて郡縣の制度を布いた。歷史的に若くは學術的に新舊封建の區別などを論ずる事になれば種々の論がある。併しながら是はチョッと雜誌の僅かな範圍の內に論ずる事は困難である。それ故是等の事柄を詳しく調べようと思ふなら私の五十年史を讀むことを望むのである。五十年史は既にロンドンに於てもニューヨークに於ても出版されて居る。

そこで私の一つ談話を試みて見たいのは頗る通俗的に普通社會に存在して居る一二の事を擧げて而して新舊の別を談ずることである。この事は六ケ敷しい理窟を言ふよりも却つて興味が有るかも知れぬと思ふ。それ故これから御話する事は平凡で又通俗的のものである。併ながら通俗的のものが頗る大切なる研究の材料になるものである。

先づ第一に日本の國民性が通俗に現はれて居る所の者を擧げて見ると文學とか或は種々の藝術とか云ふ様な高尙な意味にあらずして殆ど社會全體の好む所喜ぶ所貴ぶ所が自然に風をなして居る。その一般に行はれて居るもの、力が暗々に社會の敎育をなして日本の國民性を段々養うて來て居る所の大なる力が始終そこに活動して居る。それは何であるかと言ふと先づ舊日本に於ては、敎育といふものは全く少數の貴族若くは武士といふ丈けの範圍に限られて、未だ Middle class（中等社會）には存在せぬことである。何處の國でも同じ事であるが、農、工、商、殊に商業などは賤しめられて居る時代がある。この時代には一般的の敎育は無い、その內に篤志の人が自分みづから學ぶといふことはあらうとも、是は誠に少數で國家政府といふものは決して之に敎育を與へぬのである。少數の貴族と武士が學ぶ時に無敎育で貴族武士等に賤しめられて居る商人、農、工若くは勞働者といふ如き者は何うして敎育されて居たか、何う

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舊日本と新日本

伯爵　大隈重信　君談
（文責在記者）

吾輩の著述にかゝる「五十年史」は既に賣出したが、非常な景氣である。昨日も外國から電信が來た。尤も北米合衆國の大統領や其他に進呈した分に就ては未だ何とも言つて來ないが、英國のキング・エドワルト、プリンス・ウエールス、プリンス・コンノート、外務大臣グレー、大藏大臣ジョーヂ、それから今日では反對黨のチエンバレーン、ラングダウン、ロースベリー、といふ樣な前內閣の總理とか外務とか殖民大臣等の有力な紳士、其他批評家、學者、それから各國の國王、大統領などから挨拶がある。何でも餘程勢が好いやうだ。是に所謂新日本と舊日本といふ事がある。それは古代史から歷史的に極く簡單に日本の文明、若くは日本の社會上政治上その他總べての方面に涉つて二千五百年の事を僅かなページの內に約めた者である。而して現代の日本が今日現はるゝに至つたのは原因がなくして偶然に現はれた者では無い。必ず相當の原因がある。それ故何うしても今日の日本を說明かすためには、その原因を說く事が必要である、その原因を說くには先づ日本の Feudal system（封建）の事を言はねばならぬ。封建には舊封建と新封建とがある。日本は古代に封建があつたが、後に又新封建が起つた。そ

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目次

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日本公債の沿革に就て　法學博士男爵阪谷芳郎
阿雄太平洋博覽會實況　農商務省參事官織田一
日本語の英譯難　文學博士久米邦武
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THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE"

CONTENTS FOR APRIL 1910

THE FIRST CHERRY POEM		145
MAKERS OF MODERN JAPAN	Walter Dening	147
YAMATO SPIRIT (*Poem*) *Translated by*	Inazo Nitobe	152
JAPANESE CERAMICS	Hiromichi Shugio	153
HINA MATSURI, OR FEAST OF DOLLS		161
THROUGH JAPANESE EYES	Arthur Lloyd	164
THE CHERRY IN JAPANESE POETRY	H. Saito	174
IN A TRANQUIL LAND (*Poem*).	Baroness d'Anethan	175
FLOWER OF THE NATION	Inazo Nitobe	175
CHERRY ILLUSTRATIONS		176
TWO FAMOUS COURT LADIES	Chiyo Hiraiwa	179
PROVERBS FROM THE JAPANESE		184
TALES OF IKKIU	Madame Y. Ozaki	185
THE STEEL BIBLE OF BUSHIDO	Henry Satoh	193
THE SEAWEED HARVEST	Tetsutaro Yoshioka	203
DARWIN'S ARK, THE BEAGLE		209
EASTERN AND WESTERN IDEALS	Kunitake Kume	213
THE MONKEY AND THE ANT (*Fable*)	S. Akimoto	216
MEN I SHALL NEVER FORGET	Arthur Lloyd	217
THE ANGLO-JAPANESE EXHIBITION		221
GOHEI: THE CASTAWAY		225
AROUND THE HIBACHI		229

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EMPEROR INGIO AND PRINCESS SOTŌRI

(See First Cherry Poem)

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The First Cherry Poem

Hana-guwashi
Sakura no mede
Koto medeba
Hayaku wa medezu
Waga medzuru koro.

I love the Cherry, queen of flowers,
Yet love I thee, sweet maiden, more;
Thou art my light of lonely hours:
Oh would that we had met before!

This poem is the earliest known Cherry Poem in the Japanese language and is by the Emperor Ingio, nineteenth in the Imperial line, dedicated to his favourite princess, the Lady Sotōri. The love of the Emperor for this beautiful lady was reciprocated, for the following poem was her response to his:

Waga seko
Ga kubeki
Yoi nari
Sasagani no kumono
Okonai kanete shiru shimo.

On my sleeve a spider crawls,
I give him welcome, love, for thee,
He says: To-night come thou to me,
Without whom every sweetness palls."

The poem is reminiscent of the old superstition that a spider attaching itself to one's garment is an omen of good to lovers, insuring the presence of the loved one. But the love of the Imperial pair did not run smoothly, for the reigning Empress, to whom the Princess Sotōri was younger sister, was so violently jealous that the Emperor was obliged to see his lady love secretly.

The shrine of Tamatsushima in the Province of Kii is dedicated to the Princess Sotōri, who represents to the Japanese mind all that is divine in beauty, poetry, and the fair cherry blossom.

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Cherry Number

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The Japan Magazine

VOL. I. APRIL, 1910. NO. 3.

Makers of Modern Japan

As Seen by the Late Shuntei Toyabe

By

WALTER DENING

CHAPTER I.



SHUNTEI TOYABE.

ONE of the principal objects of this periodical being to give publicity to Japanese thought and to reproduce in English as far as this can be done a number of well written Japanese essays, I have selected from the pages of the *Taiyō*, as appropriate for reproduction in an epitomized form, certain articles written by the late Mr. Shuntei Toyabe, who was editor of that deservedly popular monthly from 1897 to 1899 and again from 1902 to the time of his death in December, 1908

The history of modern Japan is largely bound up with the doings and the views of her leading men. He who can correctly analyse the minds of Japan's leading men knows the secret of the progress she has made and is still making. The portraits which Mr. Toyabe has given us are true to life. Certain ugly features are not concealed. He painted things as they were. He was a man of very limited means, but he was content to live simply. The "plain living and high thinking" that Wordsworth so much valued had its charms for him. What Hammerton calls the great problem of life, the reconciliation of poverty and the soul, seems to have been no problem at all to Mr. Toyabe, any more than it is to hundreds of other noble workers in the field of literature in this country. If Mr. Toyabe wrote for the sake of fame, he received his reward. His extensive knowledge of Chinese, his mastery of a style which combines conciseness with expressiveness, accuracy with grace, and which charms the reader by the ingenious way in which old idioms and classical allusions are made to express modern thought, place him in the front rank of the polished writers of the Meiji era. Character sketches have become common in a number of magazines, but in this class of writing at the time of his death, at the age of forty-four, Mr. Toyabe was *facile princeps*.

Before placing before readers of this magazine the ideas entertained by one of Japan's

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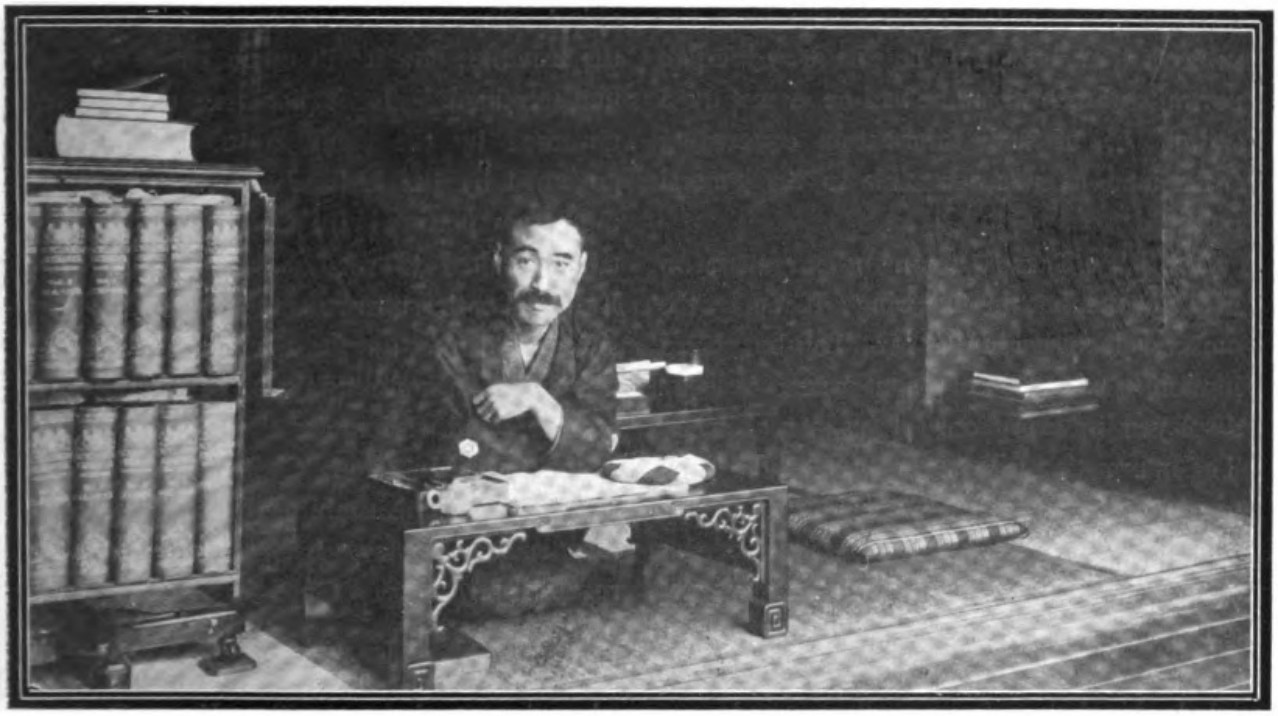
modern thinkers, I will quote from the pages of the *Taiyō* some of the comments which Mr. Toyabe's sudden death called forth from men who knew his value.

Mr. Saburo Shimada says: It was in the summer of 1893, when I went to the Prefecture of Iwate to deliver a political speech on behalf of the Shimpo-to, that I first heard of Mr. Toyabe. While there somebody said to me one day: "Do you know we have in this Prefecture a young man who is quite a genius. He is a first-class writer, and it does seem a pity that he should be buried in this remote country place. Can't you find something for him to do in Tokyo?" I at once agreed to take Mr. Toyabe to Tokyo, for it was to him my Iwate friend referred. . . . Shortly after this it was arranged that Mr. Toyabe should join the staff of the *Mainichi Shimbun*, and to him I entrusted the task of writing editorials when I was too busy to do newspaper work. . . . Mr. Toyabe was a man of striking personality Though quiet and retiring in disposition, he took a very keen interest in politics. But he was averse to joining either of the political parties, considering that he was not cut out for playing the rôle of an ardent partisan. Where he was most at home was in penning character sketches or in criticising government policies and action. His writing was characterized by great sobriety, fairness and readiness to appreciate the merits of opponents, while holding up their weaknesses to the public gaze in an unsparing manner. His *Taiyō* articles bore the marks of having been composed with the greatest care sentence by sentence, and word by word. Neither flippancy nor superficiality characterized any thing he wrote. Then his great impartiality eminently qualified him to play the part of a critic of the actions and the public utterances of the leading men of the present age. The very qualities which made him so successful as a writer, the open-mindedness, the sympathy with others, the comprehensiveness of view, the outspokenness, the independence of spirit, would have been greatly suppressed, if not entirely lost, had he become a party politician. The personality of the writer shines through those charming character sketches which Mr. Toyabe left behind him. The literary world can ill spare such a writer. During the fifteen years that I knew him and perused his writings, great and many were the benefits I derived from him. His early death can only be regarded as a national loss.

Viscount Kiyoura writes: Mr. Toyabe was a most clear-headed and well informed writer on politics. His close study of the course of events in the political world, his thorough knowledge of its many complications and his connection with numbers of the leading statesmen, combined with literary qualifications of a rare order, enabled him to draw life-like pictures of passing events and of the men who figured in them. In vividness of description he has not been appoached by any other writer. There is an old saying to the effect that a man can be known by what he writes. *Bun wo mite, sono hito wo shiru wo u.* Mr. Toyabe's literary productions revealed the fact that he was no ordinary man. He had little in common with the numerous scribblers who work for daily papers and magazines. His standard was always high and it was strenuously maintained. The charm of his style consists in the easy, graceful manner in which sentence follows sentence. There is no striving for effect, no attempt to produce a powerful impression on the mind of readers by the piling on of adjectives. Simplicity and directness are the leading characteristics of his style. His monthly character sketches revealed unique talent for this kind of writing. Whoever might be the subject of his analysis, he never confined himself to the bare details of the man's life, but ransacked the political world and drew largely on history for material wherewith to create a background or to give colouring to his picture.

Viscount Kaneko speaks of the late Mr. Toyabe somewhat as follows: We human be-

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MR. TOYABE IN HIS STUDY.

ings are to a very large extent influenced by our feeling in all things. We are the slaves of prejudice in one direction or the other. So it happens with the majority of men that when they take up their pens to write, people they like are over-praised and people they dislike over-censured. Biographical sketches long and short the world over furnish abundant evidence of the one-sidedness of the minds of the majority of biographers. When I set out to read the late Mr. Toyabe's character sketches, I expected to find them full of undue adulation or undue depreciation, since this is the fault of most of the writing that fills the pages of our magazines and the columns of our newspapers to-day. But I soon found that I had mistaken my man. No trace of personal likes or dislikes is to be found in his monthly sketches. I felt then, and I feel still, that for calmness of reasoning, and a certain loftiness in the method of handling subjects, these reviews of men and things are not to be matched in this country.

When Mr. Toyabe reviewed the career of Prince Ito I was so struck with the correctness of his analysis of his character that I took the article to the Prince and asked him to read it. He was perfectly astonished at the knowledge which it displayed and exclaimed: "This was written by a man who knows me. I had no idea that such a critic as this existed anywhere. I certainly should like to meet him." Though Mr. Toyabe was a stranger to me at the time, I managed to arrange for his having an interview with the Prince, at which I myself was present. He bore himself with dignity and modesty combined. There was not the faintest sign of vanity either in his words or his demeanour during the interview or afterwards. A small-minded man would certainly have made the honour shown to him a means of self-advertisement. The quiet way in which Mr. Toyabe took it all showed the loftiness of his mind. My acquaintance with Mr. Toyabe was not sufficiently close to qualify me to discuss his life and character. I knew him principally as a writer of rare talent and diverse gifts who towered high above the heads of most of his contemporaries. The penetration of his mind was something extraordinary, as is shown by the fact that, whereas the best character sketches which are published in Europe and America are almost invariably penned by

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intimate friends of the persons who form the subjects of analysis, Mr. Toyabe drew life-like portraits of men whom he had never met by a skilful use of such information concerning these men as was accessible to the general public.

Dr. Sanae Takada, among other remarks on Mr. Toyabe, has the following: It was by the most assiduous study that Mr. Toyabe placed himself in possession of the intimate knowledge displayed in every one of his later sketches. The information that he possessed enabled him to write biographies which deserve to occupy high rank in the permanent literature of this country. Among Mr. Toyabe's literary predecessors there were writers whose character sketches satisfied the canons of Chinese scholarship, but perhaps hardly a single one which was without grave defects when judged by Western standards. To the late Mr. Toyabe alone belongs the honour of raising this class of writings to the high Occidental level.

Here are a few *obiter dicta* taken from the reminiscences furnished to the *Taiyō* by Mr. Kazuo Suehiro, an intimate friend of Mr. Toyabe:—Life is one continual conflict with adverse forces. The struggle for existence is so keen that friendship is hard to maintain. Numerous are the cases of conflict between fathers and sons, husbands and wives, elder brothers and younger brothers. To avoid the conflict and settle down in peace and quietness is quite impossible. That young men should resort to suicide as a means of getting rid of intolerable burdens is not surprising. This is no world for the weak.

Men's natures are shown by their tastes. There is no pleasure in life apart from tastes, and nothing that is done can be done well without a certain fondness for the work. Respecting forms of government, it has become the fashion in modern times to speak of representative government as the highest form. But is it not true that in feudal times to the most astute statesmen of those days the feudal form of government appeared to be unsurpassable? Representative government is now in the crucible; how it will come out is as yet undetermined. Is it not true that to be governed by the many is too often to be governed by the foolish? He who admires the heroes portrayed by Carlyle, the men of talent exalted to such a high pedestal by Emerson, or the superman enthroned in state by Nietsche, cannot but feel that the highest kind of government must always be government by the wise; and wisdom has always been limited to the few. In China Chow Kung was an ideal ruler, and he established an ideal government such as has never been surpassed or even reached anywhere. Good government depends not on the counsel of the many.

The four men that the world has produced whom I most admire are Chow Kung, Shakespeare, Emerson and Carlyle. Duke Chow I can not pretend to fathom. Shakespeare's knowledge of men showed superhuman talent. "Know thyself and thou shalt know others" is an ancient adage that contains some truth, but it is extremely difficult to carry out. Self-knowledge implies correct self-appraisement, and this we find to be almost unattainable.

In most of the numerous occurrences that go to make up daily life, men are guided by their feelings rather than by reason. The proportion in which feeling prevails above rational considerations is quite eighty or ninety per cent.

Not long before his death Mr. Toyabe wrote an article entitled: "The Classification of Politicians" from which I will now make a few extracts.

(1) *Court Politicians.*—Though in Japan no minister of state or other official has in recent years occupied such a position in the court as is accorded to head officials in China and Korea, yet Prince Ito has for some time past been in such close touch with the Sovereign and has been so frequently consulted by His Majesty on important occasions that it is no exaggeration to pronounce him to be a Court politician. Others who have played

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this rôle, or are still playing it, are Count Hijikata, Mr. S. Watanabe and Viscount Miyoji Ito.

(2) *Politicians who keep behind the Scenes, (kuromaku seijika).*—The Elder Statesmen all belong to this class. Among them by far the most remarkable is Prince Yamagata. As a statesman he has made a name for himself wholly and solely by working *in camera.* Speaking generally, as an administrator of government he failed. But there is no man in this country who has accomplished more than Prince Yamagata since he began to work behind the scenes. In every country there are politicians of this class—men to whose influence, guidance and organization, ministers of state, premiers, and even governments owe much of their success; but among the world's wire-pullers it would be hard to match Prince Yamagata anywhere. He is a special representative product of the Japanese political world.

(3) *Sensational Politicians.*—They are very numerous in every part of the world. Their success depends on the amount of excitement they cause. They startle the world and keep it in a state of commotion either by their words or their actions. The Kaiser is an adept at this art. Disraeli resorted to it frequently. Parnell owed much of his success to sensationalism. Roosevelt for a series of years attracted the attention of the world to himself by appealing powerfully to the emotions of the American people. Clemenceau did the same in France. But there are many kinds of sensationalists. A wide gulf separates the sensationalism of Roosevelt from that of Mr. Hearst. In Japan the late Count Goto was a sensationalist of the superior kind. But Mr. Kentaro Oi has ruined his reputation as a politician by the kind of sensationalism to which he has resorted. Mr. Hironaka Kono for many years set himself the task of fanning the flame of passion in the minds of his fellow-countrymen by the courses he advocated. Sensationalism is on the increase in this country. Our newspapers are getting to be more and more sensational.

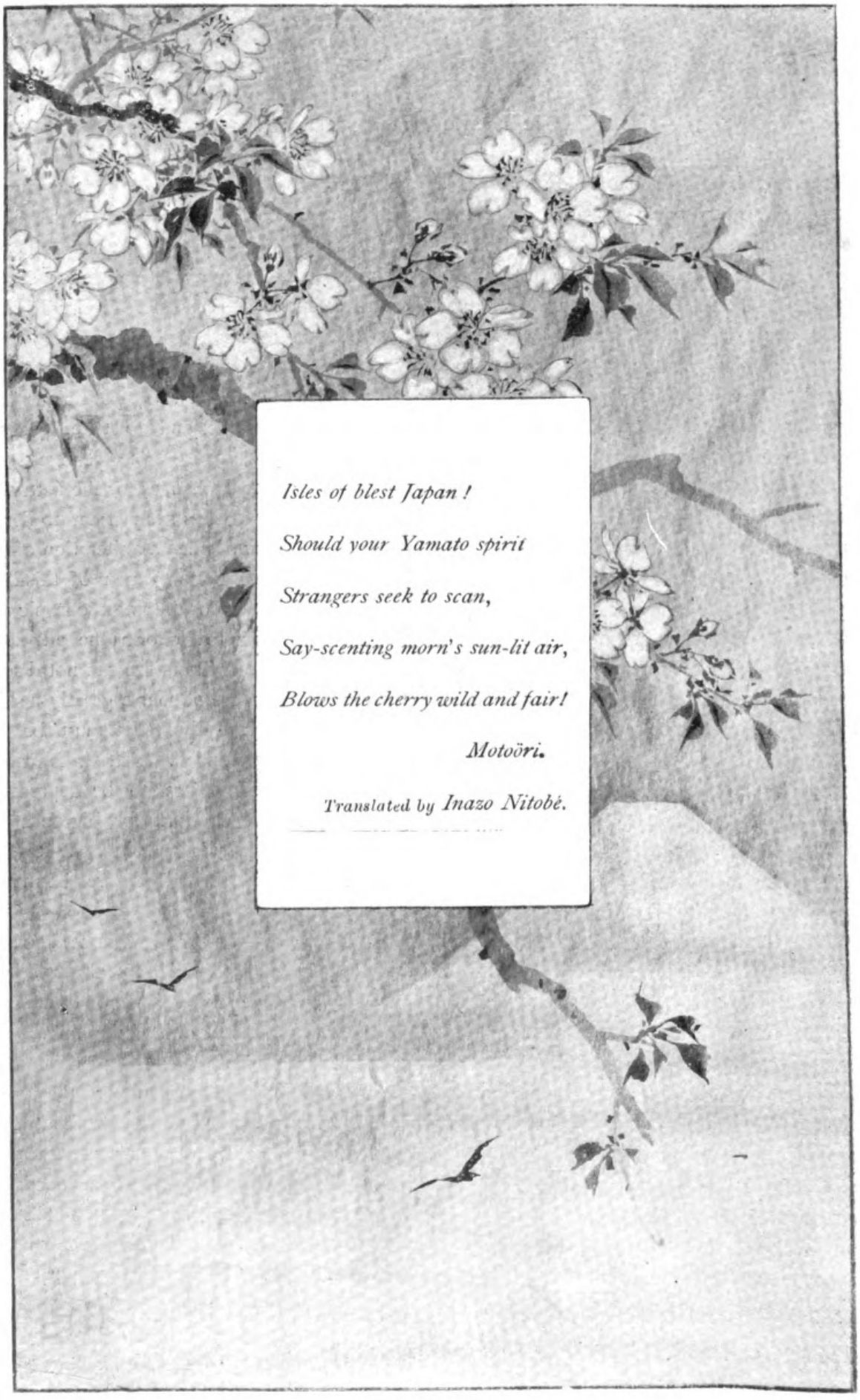
(4) *Destructionists.*—These are men who spend most of their lives in endeavoring to pull down what others have erected. They are dissatisfied with things in general. Happily for this country, few men of any influence, are destructionists. Perhaps Mr. Mitsuru Tōyama may be so designated, but he is too old to do much harm.

(5) *Reformers.*—These politicians are advocates of change and to them progress always means change. The changes they advocate are not all changes for the better by any means, nevertheless they seem to derive supreme satisfaction when an alteration of any kind takes place. Among men of this kind Baron Shimpei Goto is the most conspicuous to-day. How far the reforms he advocates are advisable is a question we can not discuss here. Reformers are of course greatly needed in Japan to-day. But they must be far-seeing and large-minded. Petty reforms and piecemeal tinkerings are to be deprecated. Our reformers should work for big ends and make up their minds to stem the tide of opposition that their efforts are bound to encounter.

(6) *Trimmers.*—Under constitutional government this class of politicians is always a large one. These men are adepts at cajolery. They know how to tickle the public ear. They flatter the vanity and pander to the tastes of the people whose support they need. They are as a rule entirely without fixed principles. They are weather vanes that move with the wind. Their habit is to act according to the exigency of the time. Instead of leading the age, they follow it. If there is corruption, they make use of it for their own purposes.

(To be continued.)

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TEA JAR BY NINSEI.

Japanese Ceramics

By

HIROMICHI SHUGIO

In this article Mr Hiromichi Shugio gives a brief historical sketch of Japanese Ceramics in general, the subject to be concluded in the next issue. The porcelains, Imari, Satsuma, and Kutani will each form the subject of succeeding articles in the order named, as will also the potteries: Kushiu, which includes Takatori, Agano, Higo, Yakiro, Satsuma, Karatsu, etc; Chugaku, including Hagi, Nagato, Imbeii etc; and Kyoto, in all the varieties.

THE origin, or rather invention of ceramic art in Japan can be traced back to the prehistoric period, if we are to believe in our time honored traditions, but the first historical reference to pottery is the command of Susanono Mikoto, given to the natives of Idsumi to brew eight jars of saké. It is said that pottery was made from these early days in a village of Idsumi which has been called Suyenomura, meaning the village of potters. Another important pottery factory is said to have existed in a village of Omi during the period from 660 to 581 B.C., where some vessels of pottery were made for religious services.

Pottery was made good use of in the reign of the Emperor Suijin, 29 B.C., for by his Imperial orders figures of human beings made of burnt clay were buried with the body of his wife Hihasuhime in place of her attendants, as had been the custom until that time, on the death of any member of the Imperial Household.

All the wares made during those early days are very crude and coarse, being nothing more than mere unglazed and burnt clay. The introduction of the potters' wheels attributed to Giyoki, a priest of Idsumi in 724 A.D., may be considered the real dawn of ceramic art in Japan.

The first glazed pottery was made during the reign of Emperor Nara (806-9 A.D.) but no artistic glazed pottery was made until 1223 when Kato Shiroyemon, generally called "Toshiro," who studied the ceramic art in China, turned out his artistic wares at Seto in the Province of Owari. On his return from China he experimented in various places in the neighborhood of Kyoto, and also in the Province of Owari, but finding Seto more suitable for his purposes, he settled there and opened a kiln. From this time Seto became a centre for ceramic art, and to all ceramic productions in Japan the general term "Setomono" (things of Seto) was applied, a usage somewhat similar to that of the word "china-ware" in England.

Porcelain was first made in Japan by Gorodayu Shonsui, a native of Ise, who also studied the secret of porcelain making in China and returned to Japan in 1513, having attained his object after five years of study. It is generally supposed that on his return he settled in Hizen, but this cannot be verified, as no

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record of his connection with any of the pottery kilns in existence at that time in that province can be found, nor is there any record, either official or private, of his having been in Arita. I am incl ned to believe that he settled at Kyoto, the centre of our art world at that time, or in Seto, already made famous for its pottery by Toshiro. In his productions, all of which were of the blue under the glaze variety, Chinese materials were used which he had brought back with him from Kingtsu-Ching

The next great step to progress was made after the triumphant return of the Korean expedition in 1598 when many skillful Korean potters were brought over to Japan, and the kilns of Hizen, Higo, Chikuzen, Satsuma, and Nagato were either established or improved upon by them.

Risampei, one of the many Korean potters brought over by General Prince Nabeshima, opened a kiln at the foot of Kanatate Mountain, a few miles north of the capital town of Saga. This kiln was abandoned, as the clay proved unsuitable, and it was removed to Fujinokochi, and afterward to Arita, as superior materials were discovered in Idsumiyama of Arita district.

The first artist who decorated porcelain with enamelled paintings over the glaze was Sakaida Kakiyemon of Nangawara near Arita. He acquired the secret of enamel painting from Tokuzayemon of Imari, who had obtained it from the captain of a Chinese merchant ship in Nagasaki in 1640. In 1646 he went to Nagasaki, where he sold some of his porcelains to a Chinese trader, and also to Ichibei, a buyer for the Prince of Kaga. His wares were afterwards bought by Dutch and Chinese traders at Nagasaki for export. Kakiyemon has, therefore, the honor of being not only the first decorator of Japanese porcelain, but also the first to sell Japanese porcelain to foreigners. He was also honored by Prince Nabeshima who appointed him as his special porcelain maker, and thereafter his fame spread throughout Japan. He was assisted in his work by Gosu Gombei, another noted potter of that period.



WATER JAR BY NINSEI.



IMARI HEAD.

Ninsei, the great Kyoto potter, assisted by the generosity of Wankiu, a rich merchant of Osaka, succeeded during the Meireki period (1655-57) in similar work, and produced those beautiful pieces which are now so much sought after and valued as Ninsei ware.

Another important step in the progress of the art was the discovery of the use of saggars in baking porcelains by Tsuji Kizayemon of Arita, a noted potter of that district during the Kwambun period (1661-72). The discovery was made through a fortunate accident which is thus described:

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TEA JAR BY NINSEI.

On a certain occasion he opened his kiln after baking, and found that one piece had fallen inside a larger one placed on a lower stand in the oven, and on breaking the large piece he discovered to his great surprise and satisfaction that the small piece was in a more perfect state of finish than any of the others. This at once suggested to him the advantage of using the saggars in baking superior pieces, and the porcelains baked by this method are called "Gokushinyaki." His wares baked in this manner attracted great attention, and he was appointed as one of the honored potters to the Imperial court at Kyoto, through the good offices of Prince Date of Sendai.

Of other improvements in our ceramic art it is necessary to mention the models in making pottery which were first introduced by the celebrated potter Mokubei of Kyoto about a hundred years ago, and to the egg-shell porcelains first made in Arita by Hisadomi Yojibei, better known by the name of Zoshuntei Sampo.

Hirado and Nabeshima wares deserve the admiration of all lovers of ceramic art. The old Hirado porcelains are masterpieces, always correct in form, whether a flower vase, a water jar, a tea pot, or a saké bottle, and its paste is more carefully manipulated and finer in texture than in any other Japanese porcelains with the exception of Nabeshima ware.

The Hirado blue is softer and more refined in its tone than that of the Chinese or Nabeshima; its glaze is uniform, lustrous, and perfectly white. Lord Matsura, Prince of Hirado, gave an additional impulse to the Hirado porcelain productions during the Hōreki period (1751-62) by having the kilns rebuilt and by the careful selection of only the best artisans. The entire output during this period was reserved for the exclusive use of the Prince.

The best specimens of Hirado ware are those produced from the Horeki period down to the middle of the last century.

The Nabeshima ware, or Okawachi yaki, is the name given to the porcelain made in the private kiln established by Lord Nabeshima, Prince of Hizen in 1716 at Okawachi. This ware was made of the same clay as that of Imari, the name by which Arita ware is known, —but greater care was taken in its manipula-



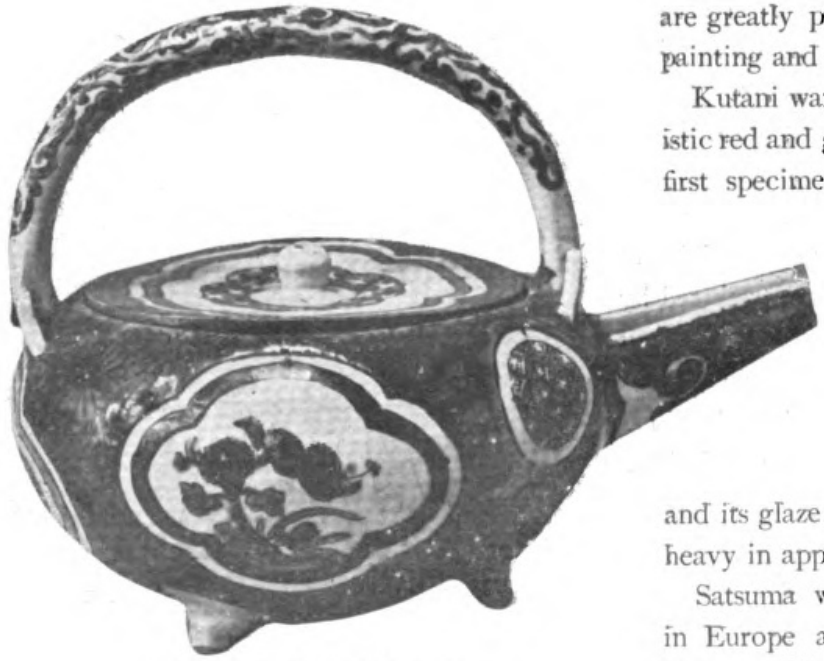
BEKKODO SATSUMA INCENSE BURNER.

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TEA POT BY MOKUBEI.

tion, and it is much finer and softer in its quality. Nabeshima ware is undoubtedly the best enamelled porcelain ever produced in Japan, and its celadon compares favorably with that of the Chinese. The paste of Nabeshima ware is slightly harder than that of Hirado, and its glaze is slightly more bluish. The distinguishing feature of its enamelled ware is its peculiar red coloring, which is more of an orange-red, while its decorations are generally very simple and refined The comb mark under the edge of saucers, plates, and bowls is the mark used by this kiln, and it is known as the "kushide."



IMARI SAKÉ DECANTER.

The Imari ware which is often called Hizen or Arita ware is better known abroad than any other Japanese porcelain, as it was exported to Europe by the Dutch traders as early as 1690, where it was highly appreciated and known as "Old Japan." It is in fact the first porcelain produced in Japan, and is the source from which all other Japanese porcelains originated.

Kutani or Kaga ware is either the porcelain or semi-porcelain produced at the Kutani kilns in the province of Kaga. The first kiln is said to have been established during the Kwanyei period (1624-42) by Tamura Gonzayemon under instructions from Lord Mayeda, the chief of the castle of Daishoji in Kaga. The porcelain made after the Imari method was first introduced here by Goto Saijiro, the most famous of all Kutani potters, upon his return from Hizen about 1659, where he had been sent by Lord Mayeda to learn this secret process of porcelain making and enamel painting. About this time the celebrated painter, Kusumi Morikage, came to Kutani, and the pieces decorated by him are greatly prized for the beauty of their painting and coloring.

Kutani ware decorated in the characteristic red and gold is comparatively modern, first specimens of this style having been made in 1814 by Hachiroyemon, a potter who worked at the new factory in Yamashiromura, a village in the neighbourhood of Kutani. The Kutani porcelain is coarser than that of Imari and its glaze is comparatively opaque and heavy in appearance.

Satsuma ware is perhaps better known in Europe and America than any other Japanese faience. The Satsuma ware most

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NABESHIMA OR OKAWACHI PLATES.



TEA BOWL BY KAKIYEMON.



TEA BOWL BY SHONSUI.



WATER JAR BY SHONSUI.

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DECORATED EGG SHELL SATSUMA.

generally known is a fine crackled, rich creamy faience, decorated elaborately in gold and rich enamel colors; though there are many other varieties.

The earliest examples of Satsuma ware are those of the fifteenth century, and are of a very coarse clay of an indifferent glaze, without any particular artistic merit. The famous shell glaze Satsuma so much admired by foreign collectors was first made at the kiln in Nayeshirogawa when Bokukoyo, a Korean potter, discovered the fine white clay so well adapted for this purpose. The Nishikide style of decoration was introduced during the Kansei period (1789-1800) under the patronage of Prince Shimadzu Narinobu, the Lord of the three provinces, and attained a great reputation as being superior to any of the decorated faience made up to that time in Japan.

The decorated Satsuma is distinguished by its delicate outline, its rich dull red, green and blue enamels, with their gold tracings. The best specimens of decorated Satsuma are those made between 1789 and 1850, and the term "old Satsuma," when applied to decorated Satsuma, must be understood to refer to those produced during that period.

Sunkoroku Satsuma is a variety made after the style of a foreign ware having that name, and it differs from the well known Satsuma, as it is usually made of hard gray glaze, and covered with archaic designs painted in black or brown under the glaze. Mishima Satsuma is another variety which is decorated with very minute Japanese calendar designs, and occasionally other decorations. Seto Kusuri Satsuma is the ware having the seto glaze, and is usually made from a hard, reddish gray clay. Amekusuri Satsuma is a variety having an amber colored glaze, and is often found with incised decorations. Bekkode Satsuma is usually of a tortoise-shell-like glaze, while the most famous variety is the Torafu, or the tiger-like glaze. The inlaid Satsuma is



TRAY BY KENZAN.



OLD IMARI FIGURE.

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EGG-SHELL SATSUMA.

another variety, generally made from a grayish white clay and decorated with some design inlaid under the glaze in white or gray clay.

Besides the above varieties, there are the shark-skin glaze, the blue and white, the mirror black, and the purple Satsuma. Satsuma paste is much harder and also finer in its texture than that of the Kyoto ware ; the glaze is also softer, and the crackles much smaller than that of Kyoto ware or any other Japanese faience.

Kyoto for many centuries was the art centre of Japan, and has been celebrated for its art products. Among the famous potters of Kyoto may be mentioned Shoi, Manyemon. Genjiro, Sohaku, Moyemon, Shimbei, Kichibei, Domi, Koson, Chausuya, Chasomeya, Ninsei, Ameya, Koyetsu, Kensan, Yeisen, Mokubei, Shuhei, Rokubei, Yeisaku, Dohachi Kitei, Yozo, Hozan, Kinkozan, Taizan, Tanzan, Torasuke, all of whom are distinguished, and before all Ninsei deserves special mention.

Ninsei, whose full name was Nonomura Seiyemon, was a native of Tamba and was educated by his uncle at Odo in Tosa, where he studied ceramics under Butsuami, the famous Korean potter, who founded the Odo kiln. He came to Kyoto in the beginning of the seventeenth century and continued his studies under Genjiro. He built a kiln first at Sannenzaka in Kiyomidsu, where his earlier pieces were produced with the clay taken from Mizoro. These pieces are therefore sometimes called Mizoro ware. The pieces he made with the clay from Omuro hill, which is also called Ouchiyama, are known as the Omuro ware, and they have usually the stamp Ninsei engraved within a border which stands for the character Uchi, and which is vulgarly called Makujurushi, as it resembles a Japanese tent or maku. He is said to have worked at the kilns of Iwakura, Seikanji, Otowa, Narutaki, Awataguchi, Komatsudani and Takagamine, in all of these places imparting the secrets of his art to his fellow potters.

Of this potter it may be justly said that he was the exponent of the most aesthetic taste of ceramics in Japan, and his works are far superior to those of any other decorated faience, either before or since his time. No ceramic artist had so many imitators as Ninsei, but the real Ninsei ware can be distinguished by the stamp, the peculiar crackle, and the technical skill displayed.

(To be continued.)



HIRADO ORNAMENT.

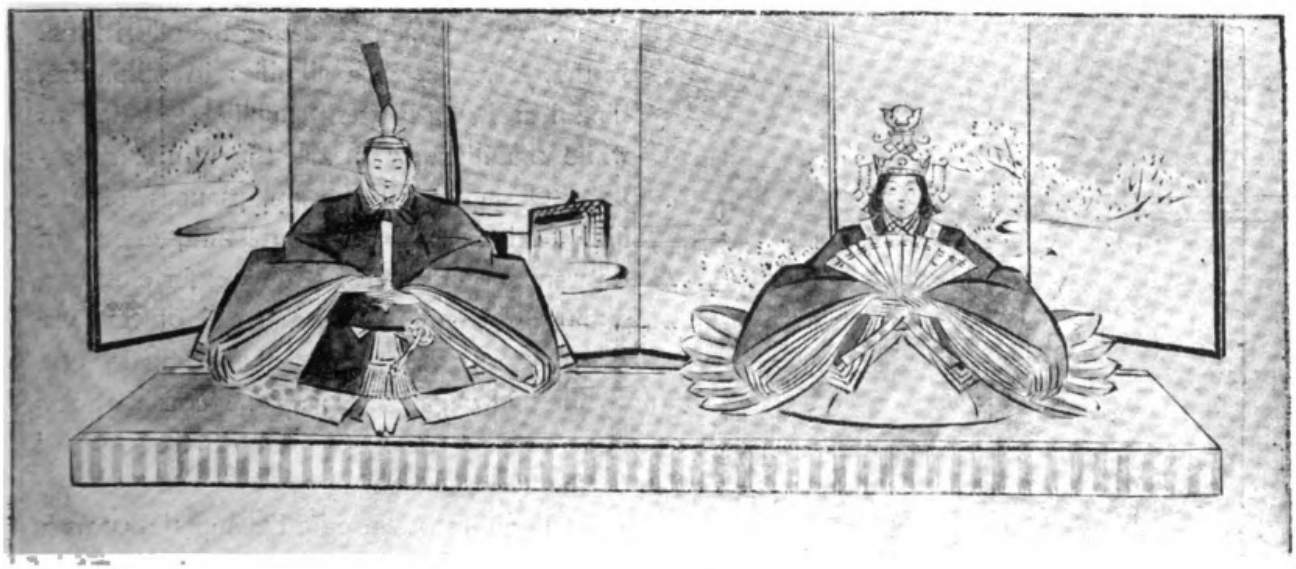
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THE AUGUST ASSEMBLY SITTING IN STATE

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Hina Matsuri or Feast of Dolls



IN addition to the dozen days which in the course of the year are observed in this country as national holidays, many are set apart for special domestic festivals that are more truly popular and much more faithfully observed by all classes of the people. Among these is one of unfailing interest associated with children celebrated each year on the third of March, and known as the Girls' Festival or Jomi no Sekku. It is also spoken of as the Hina Matsuri or Feast of Dolls,—a season when the little girls' faithfulness to their wooden headed companions is much in evidence.

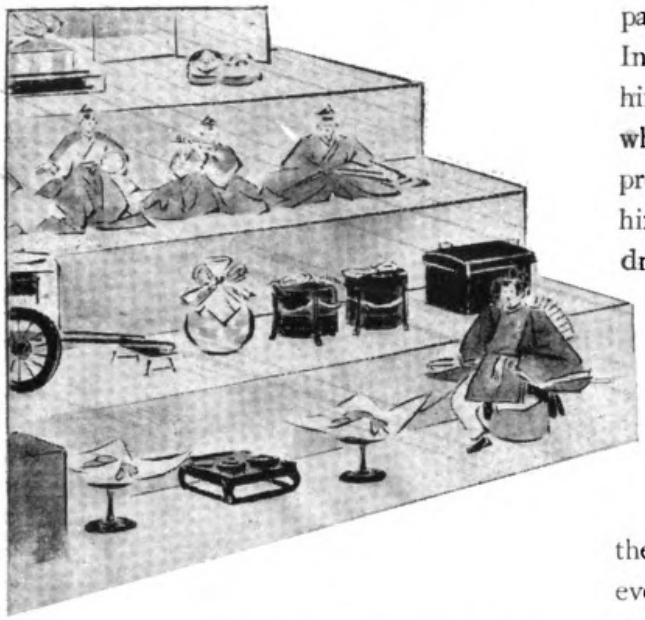
Wealthy homes are the scenes of much gaiety on these celebrations, and a large collection of dolls, sometimes of great value, will be seen displayed to the best advantage on the hina dan, a structure of steps specially made to accommodate them. The dolls themselves and their dresses are of exquisite workmanship calculated to enchant the Oriental eye, and having much the same effect, too, on the Western observer.

But the poor cannot indulge in such pleasures, yet they never fail to celebrate, even though it be in a humble way. They will purchase a picture representation of the real thing and thus by the expenditure of a few sen derive much pleasure.

But to return to the august assembly sitting in state upon the hina dan. In the centre of the uppermost row are a pair, man and woman, designed to strike the observer with a sort of awe. They represent their Imperial Majesties, the Emperor being attired in ceremonial court dress of ancient days, and the Empress similarly clad, but with the addition of long, flowing skirts. To the right and left of the au-



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gust presence and below are court ladies and officials with an orchestra of five musicians, each with an instrument in his hand. It will be observed by the initated that the privileges of rank are very jealously guarded in the arrangement of the dolls.

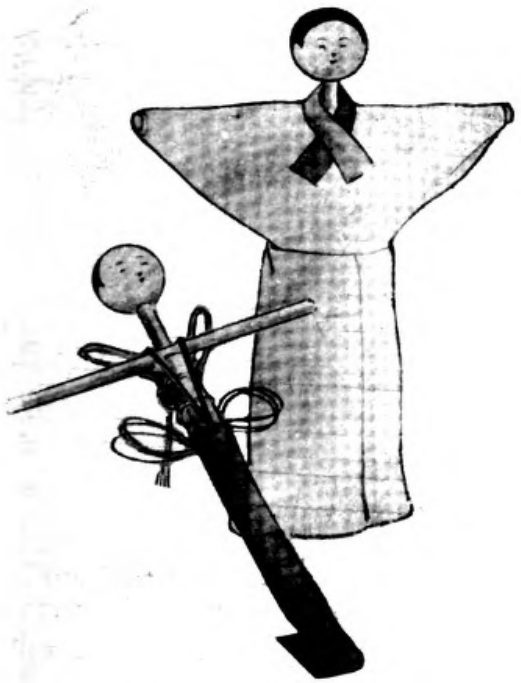
It is customary to give a representation of historical personages in these remarkable displays and according to the capacity of the purse of the householder, not one, but several sets of hina are arranged. The effect is heightened by a gorgeous background, usually a folding screen of gold. With such a setting the display looks truly magnificient, but the inevitable thought arises that the festival has outgrown its simple beginning and tends to be, as all earthly things, merely a display of luxury and riches.

Then there are certain ceremonies indispensable to the festival,—for dolls, no less than gods, must eat, and offerings are made of the rice dumplings. They are in the form of parallelograms of different colours and are placed on a lacquered tray before the mute but glorious assembly. There is also white saké in tiny bottles, and the whole is set off by bunches of peach blossoms arranged in vases. The food and the manner in which it it placed is not without its symbolism. The trays are arranged with their carefully prepared foods and placed before the odori hina. In the Japanese, hina signifies in miniature, hina dori being the term applied to chickens while the hinagata means the miniature representation of all the appurtances of the hina festival, such as cendelabra, chests of drawers, magamochi or large box for clothing, and braziers. All these small objects are exact reproductions of the originals, and the toute ensemble may be considered as a model of the household of the imperial family in ancient days.

In fact, reverence for the imperial court is the guiding influence in the arrangement of everything that is necessary to the proper representation of the dolls' festival. The old customs and etiquette of the court are considered as the very essence of artistic taste, since this court was, and is, not only the source of all dignity and power, but of everything that is beautiful.



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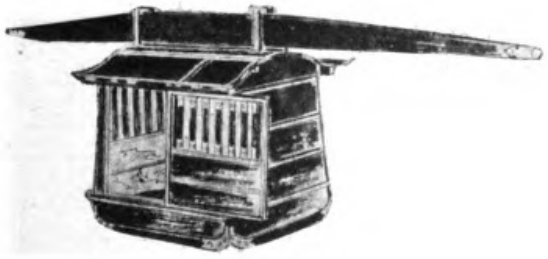


And here can be seen the educational influence of this festival, for the girls of the house and their friends are deeply impressed with ideas of etiquette and good manners, and they are filled with admiration for the past. In many things the customs of the people are undergoing radical changes to-day, but such observances as those connected with the dolls' festival are likely to preserve in the Japanese some of the old traits, and not the least necessary, the spirit of reverence for the Emperor.

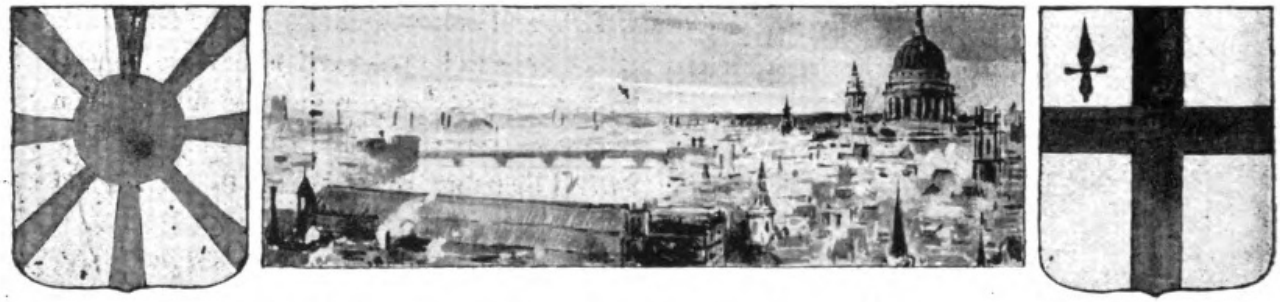
Moreover, the festival is considered valuable in the practice it makes necessary in the placing of the many dolls and furniture together, so that they will make a harmonious picture in form and colour, and also for the formalities which have to be practiced which are expected to train the young in the graceful reception of guests and visitors. This innocent little festival therefore can be made to exert great influence.

It has also another interesting significance, a pretty idea when it is fully considered; the hina festival is not only an attraction to the grcwn-up, but it is the design to convey a lesson to children. The dolls are not to be roughly handled or disfigurered in face or body, but the festival is interpreted as meaning a recreation for the dolls, as they should be allowed out of the innocent clutches of their little owners one day in every year, as a sort of reparation for rough and inconsiderate treatment in the past. Thus for one day the dolls are the owner's guests, and not the slaves, and the children are the hosts.

The origin of the hina matsuri is shrouded in mystery. As early as the eleventh century mention is made of the festival in the books of the period, but it was not until the Tokugawa period that this pleasant, interesting custom was developed and it has since become part of the life of the Japanese nation. There is a natural tendency to-day to belittle this innocent, dainty custom, but it is to be hoped the people will remain true to it, if only for the pleasure it brings to the little people, to say nothing of the beneficial effects it undoubtedly exerts.



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Through Japanese Eyes

(From the Japanese of Hirotaro Sugimura.)

BY

ARTHUR LLOYD.

Chapter I.

Looking for a Lodging.

IT was my desire to have a quiet spell in London and to do a little work, so the day after my arrival I set myself to work to look for lodgings. I had no one to guide me, and I was quite at sea, so much at sea, I may say, that I could not not tell East from West,—I had almost said day from night; and I had not the slightest idea of how to begin my search or where to turn for what I wanted. But the thing had to be done, so I took the bull by the horns and made a desperate plunge. I had just been introduced to our Consul-General Mr. Sakata, but I made up my mind to presume on this slight acquainance and set my wants before him.

"Very well," said Mr. Sakata, when I had stated my case, "I'll go with you to hunt for lodgings." So we jumped into a hansom and made the horse run here and there about the town for several hours. Alas! at the end of the time we had found nothing that suited in the least. At luncheon time Mr. Sakata had to leave me, but he passed me on with a letter of introduction to Mr. Komura of our embassy, and Mr. Komura, in his turn, was also kind enough, on hearing my story, to volunteer to accompany me on my search. I felt deeply indebted to both these gentlemen for their kindness.

When a man goes hunting for a lodging in Tokyo, he walks along the streets in Morikawa-cho or Jimbo-cho, keeping an eye as he walks on the signboards of the rows of boarding houses and asking here and there if they haven't got a vacant room; but there is nothing as a rule in England by which a mere passer-by can distinguish a boarding house from a private residence. What you have to do is to get hold of the *Telegraph* or some other paper, run your eye down the advertisement columns, make a note of any likely places, and then go and hunt them up. Even so the chances are that you will get by mistake into a private residence, and come out with a flea in your ear. Nothing daunted, you go next door, and ask if it is a boarding house. Possibly they will reply that it is not a 'boarding house' at all, but a 'private' or 'family' hotel, the only difference being that the 'private hotel' gives itself airs and pretends that it is not a 'boarding house.' There are people who pretend to be what they are not in every land.

At one place we went to, the landlady came to the door and held forth to us grandly. It was like grinding miso. She told us about her large garden, about the musical lady who was boarding with her, and how all her boarders were gentle-folks. Her table, she told us, was excellent, and she would like to

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have us know that she had been at this sort of business for over ten years. She banked at the —— Bank, who would tell us all about her if we cared to ask. Komura looked at me knowingly.

"A house with all these advantages," he said, "must have many drawbacks."

And sure enough, so it had. We went upstairs, just to see. The place was dingy and stuffy, and the pale-faced, neurasthenic lady whom we met on the stairs must have been the "musical lady-boarder." We looked for the garden, but there was none. We were told it was a block or two away,—an iron-railed parklet in the middle of a square. And such a garden! We thought of the ——Bank, and wondered what sort of a tale we should be told if we went to inquire. We were not sorry to get out of the house again.

At another house we got a churlish answer.

"I've got a room," said the woman, "and my charges are so much. If you think they will suit you, I will let you see the room."

"Ah, indeed," we thought, and going next door were most civilly received.

"I am very sorry," said the good woman who bustled out to speak to us. "I am very sorry that all my rooms are occupied, but I will go next door and ask," and off she bustled on her charitable errand.

In another street we were frigidly told we were not wanted at three or four houses in succession. We could not at first understand what the matter could be, but later inquiries elicited the fact that an Indian gentleman boarding in one of them had recently gone off without paying his bills, and that the house owners had consequently passed a resolution to have nothing more to do with Asiatics. When a man travels abroad, the people amongst whom he travels at once take him as a representative of the whole nation to which he belongs. Nay, worse, that scamp of an Indian brought disgrace on the whole Asiatic name.

After many disappointments and a great deal of walking to and fro, we at last found a quiet little Private Hotel, quite close to the South Kensington Museum. There was a small bedroom on the fourth story, but the bedding and furniture was bright and clean, and the dining, drawing, and smoking-rooms were neat and well-furnished. The land-lady, too, who came out to see us, was a quiet-looking body.

"If you came here," said Mr. Komura, "you would never need to be ashamed to receive a visitor."

And, acting on his advice, I arranged to take the room. The terms were three guineas a week,—in Japanese reckoning, four yen fifty per day. That same evening I moved in.

CHAPTER II.

A Day in a Boarding House

MY bedroom contains a cupboard for my clothes, a washstand at which I wash my face, a bed, a stove, a big table, and two chairs. It is also littered up with portmanteaux and hat-boxes lying about in confusion. There is scarcely room to walk in my little room.

If I keep the window shut, the room becomes close and stuffy; if I open it, I am almost deafened by the traffic of carriages and motors. Besides, the smuts keep flying in. London smuts are most persistent in their efforts to force their way into houses. Here am I, living in a part of the town that would correspond in social standing to our Bancho, and yet, with my window kept closed all day, the smuts contrive to get in somehow, and my table is covered with them by nightfall. Half a day's walking is enough to ruin a collar and impart a grimy feeling to the face. I'm not much of a dandy myself, but I have to wash my hands four to five times a day. It is simply disgusting.

My chambermaid's name is Betsy, a quiet, pretty-looking woman. The word "pretty" generally denotes something small, but when I, who am five foot six and a "bittock," look

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at Betsy, she does not strike me as particularly small. I think she must be five foot four or five. I am told that there is a tendency just now in England for the men to grow smaller and the women to increase in stature. At least so my old friend at Leamington told me. And, when this had been pointed out to me, I saw that there were plenty of women about my size. I have been told that the same tendency may be observed in Japan likewise.

Betsy is a woman of very few words, and very seldom laughs. She is a model of methodical ways and civility. I believe that there are many English servant-girls like her. They are as different as different can be from the slatternly, jabbering wenches that one meets within Japanese boarding-houses.

At eight o'clock Betsy brings up my hot water and calls me. She gives a clear knock at the door, and goes on knocking until she gets a satisfactory answer from within. Whether I like it or not, I am obliged to get up. Then I shave, wash, and get into my clothes. My toilet on the whole takes me some time, and it is nine o'clock before I get into the dining-room for breakfast. My newspapers and letters are awaiting me on my table and I read them over my leisurely morning meal. Then I return to my room and find that in the meanwhile it has been tidied and set to rights.

After this I answer the letters I have received. I have noticed since coming to England that whenever I write a letter I receive a reply as a matter of course, and this has so much impressed me that I have resolved never to leave a letter unanswered if I can help it, though it costs me infinite labor to compose so many epistles in my poor English. When I have finished my letters, I write my articles for my home paper.

The gong sounds at half past one, and we all sit down for lunch. The majority of our boarders lunch out, and the attendance in the dining-room is sparse. After lunch I generally go out.

At half-past four the gong sounds again for afternoon tea in the drawing-room. At half-past six it goes again, to tell us to dress for dinner. When I hear this gong, I shave myself once more, comb my hair, and wash my hands. When the seven o'clock gong sounds, we assemble in the dining-room and seat ourselves at table.

I find it a great nuisance that everybody dresses for dinner, and that I am obliged to put myself into a swallow-tail coat every evening. Dinner is a very lively meal, for all the boarders have returned from their work, and the room is full.

In many boarding-houses the guests all sit at one long table with the landlady sitting at the head; but this, you will please remember, is not a boarding-house, but a private hotel, and we dine at little tables for three or four persons, arranged all over the room. When I first came down I was very shy, and lay very low, but in a few days my shyness wore off, as the number of my acquaintances increased, and soon I was bold enough to make jokes with my friends across the room at other tables. We are occasionally honored with the presence of a very lively old gentleman who lays down the law in a loud voice; but he is so full of fun and jokes that he soon has the whole company laughing and joking with him.

After dinner the ladies mostly assemble in the drawing-room, while the men congregate in the smoking-room next door. There is no hard and fast rule about this, only the men look upon the drawing-room as the ladies' sole domain, and feel themselves a little out of it when they are there; so they flock together in the smoking-room, and leave the door between the two rooms open. I questioned the landlady's husband about this, and the old man's reply was, "You can smoke in the smoking-room, sir, and you can talk what you like; but as for the drawing-room,—," and he cocked his head on one side, shrugged his shoulders, and turned out the palms of his hands. This is a convenient gesture; I have never seen it in

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Japan, but it is quite common everywhere in Europe and America. And yet when I have asked people what it means, I have never been able to get a clear and intelligible explanation. This it is that makes the gesture so conveniently expressive.

As the conversation in the smoking-room becomes more general, we often become hilarious, and the sounds of our merriment penetrate into the ladies' sanctum. Then curiosity tempts some of the ladies to peep in and ask what we are laughing about; but the tide presently begins to set the other way, and when the piano begins to play we all as a rule drift off into the drawing-room. Round the piano we sit and lounge in a wide circle, laughing and talking, and this is the happiest hour in our boarding-house day.

Presently the company breaks up. Some go out, others sneak off to bed. A little after eleven the lights are put out.

Chapter III.

Our Lady-Boarders

ONE morning I heard women's voices giggling outside my door. It is not the usual thing in this country for domestic servants to go giggling about their work, so I opened my door quietly and put my head out to see.

I found a young woman and an elderly one, both of them intensely amused about something, and as soon as the younger one saw my face appearing out of my door she went off into a fit of uncontrollable laughter. Her companion tried to check her, but she herself had her hand over her mouth and had all she could do to keep her own gravity.

I knew them both. They were two of our lady-boarders. The younger was a Miss C. who sat at the same table with me at dinner; the elder one generally pitched her tent in a corner of the dining-room, from whence, being a cheerful old person, she would make eyes at me across the room to make me laugh. I did not know her name, but I knew her well by sight. I could not for the life of me understand what they were laughing about.

Presently Miss C. let the cat out of the bag by asking me how long the articles which I was publishing in the *Mail* would be likely to go on. I replied that I had an engagement to write for a week, so that the articles would continue to appear for two or three days more.

This announcement caused the elderly lady to give a deep sigh. Miss C. looked at her, and then at me.

"Are you going to write anything about her?" she asked.

I could not in the least comprehend why she should put such a question to me, for I am as stupid about these things as a *zazen*, or a loving, contemplative monk, but I had no difficulty in assuring her that I had no such intention. However, after a certain amount of beating about the bush, it at last dawned upon me why these two English ladies should have come to ask me such a question. The truth was that the old lady was not an early riser, and on two occasions since my arrival in the hotel, I had had the misfortune to meet her going to the bath, in her dressing gown and minus her false hair! Hinc illae lacrimae! She had read my strictures on English ladies in the *Mail*, and her conscience smote her. She wondered what I was going to say next So she had got round the soft side of Miss C., who, as my table-mate, was supposed to be better acquainted with me, and had dragged her up to my room to beg me to say nothing in the paper about that little incident. As if I should.

Well, I at last succeeded in making it quite clear to the good lady that, however much appearance might be against me, I was not such a cad as to write a thing like that. Then at last peace returned to her troubled breast. "Ah!" she said, "it's a great load off my mind. Now I shall be able to sleep at nights." I presume she meant to say "sleep more."

My two visitors then left me, laughing as before. But if the truth be told, Miss C. was

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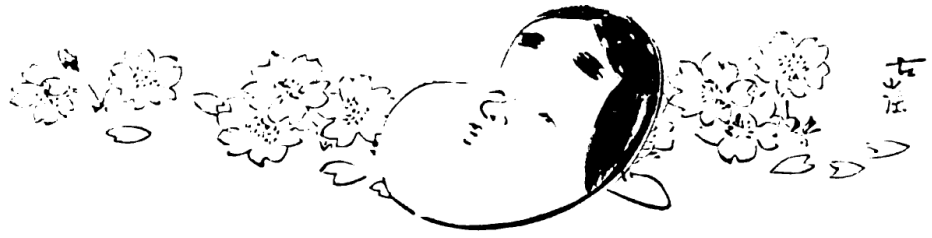
a great deal more alarmed about my articles than the old lady had been. The landlady told me all about it afterwards. In one of my papers I had been passing strictures on ladies' dress, and had said that sometimes ladies would appear at table in such enormous hats that they only had to stoop a little forward over the table in order to tickle the bridge of their vis-a-vis' nose with their feathers. Now Miss C. sat opposite me at table, and she would frequently appear at lunch time in a very large hat with feathers. But she never did so again after my article appeared. She thought I had been having a dig at her.

I found out presently that even the landlady herself had been taking some of the things I said very much to heart. I had said that, whereas in Japan we never put more than two or three scrolls and pictures even in a large drawing room, an English room would be hung all over with ten or fifteen wretched and meaningless daubs. After reading that article she at once told Betsy to run quietly up to my room to see what sort of pictures there were there.

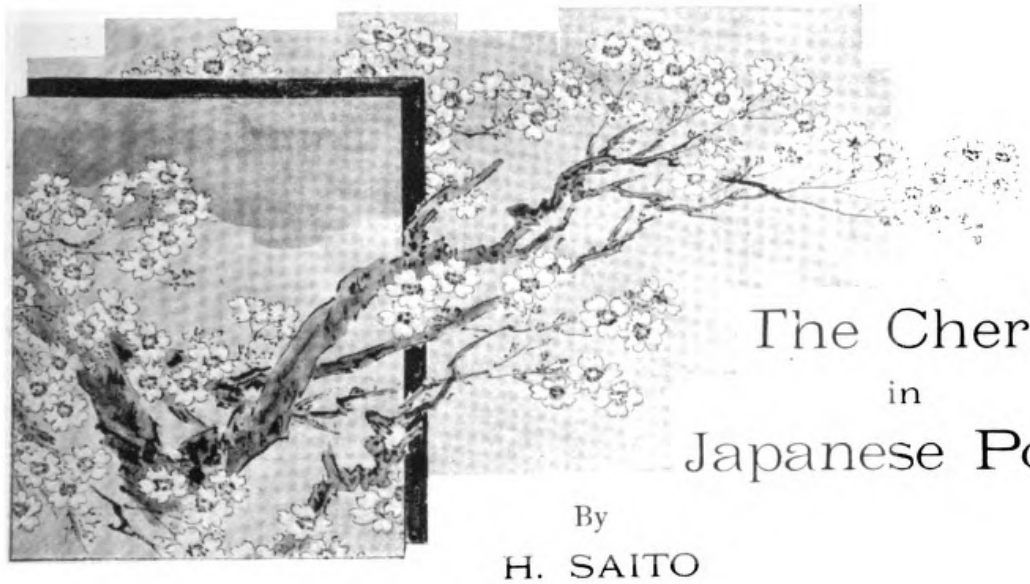
Once more, I said that when I went to the theatre I could not get a view of the stage owing to the inconsiderate way in which a lady in a large hat, sitting in the seat before me, moved her head from side to side. The diameter of the hat, I said, was one *shaku*; but she contrived to make it occupy the space of three. After dinner that evening a lady who had read my article came and sat down beside me.

"You know," she said confidentially, "its all very well for younger women; but we older ones, whose hair is getting a little thin,—you've no idea how much trouble it costs us, with pins here and pins there, to get our hats on properly. It would be a terrible undertaking if we had to take our hats off at the entrance to a theatre! But I think the younger women might do so with great advantage."

I had written those articles with the best intentions in the world, and with no idea of giving offence. But it seems I raised a little tempest among our lady-boarders.



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The Cherry in Japanese Poetry

By

H. SAITO

Know ye the land where gods abode of yore,
And god-like men still guard the sacred shore?
When the Heaven-descended Lord benign doth reign,
And turns to hero proud the humblest swain?
Where India's lore and China's letters find
A home denied by shores they left behind?
Where Grecian art and Roman virtue bloom,
And blend with Orient flowers in rare perfume?

Where the cherry snows its fragrance on the gale
Fit emblem of the hearts that never quail
To die for Emperor and Fatherland,
When issues from on high the stern command?

Anglicus Japonicus.

Japanese poetry began to flourish in an age when life was primitive, when the wonder of nature's ever-varying moods was vividly present to the minds of men,—before civilization had begun to temper nature's quickening influence on life. Aspects of snow, magic of moonlight, the changing seasons, and outburst of bloom,—all came to appeal to the Japanese poet's imagination. This love of nature, or rather nature-worship, which is inherent in the Japanese character, found expression in the "Season Poems," which may be regarded as so many hymns in praise of the beautiful goddess. In this treasure trove of poetry, none are so much appreciated as those extolling the charms of the cherry blossom. How this favorite flower of Japan is intimately connected with the life of the people may be seen from the poems given on these pages.

Beneath the blooming cherry's shade
A shelter for the night I found;
And well the fragrant flower play'd
The hostess to my slumber sound!

Tadanori.

I sought in spring a mountain inn
To rest my limbs some darkling hours,
And in my dream I walk'd within
A whirling shower of dancing flowers!

Tsurayuki.

The willow's green and cherry's hue
Do interweave and intertwine;
'Tis spring makes of the city's view
A rich brocade of new design!*

Priest Sosei.

* The maple is usually called the "brocade of autumn."

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Beneath thy shade, then, must I thro' night stay,
O dancing, whirling, laughing cherry flower!
For in thy whirl thou makest me go astray,
I hardly know which way doth lie my bower!

Anon.

My backward hand refuses aid
To break thee, lovely cherry flower!
Let me find shelter 'neath thy shade,
And gaze till thou fall in a shower!

Anon.

To vernal shower hath yielded at the last
The cherry fair that shades my blest abode;
She now begins to blossom thick and fast,
And bend and bow beneath the flowery load!

Tojin.

My home a cherry boasts, to view
Which people come from far and near;
But when the flowers the yard shall strew,
How lonesome must the place appear!

Mitsune.

If in the world there bloom'd no cherry-tree
To lure from serious musings and decoy,
Our hearts in spring-time care and fancy-free,
What blessed, tranquil peace they might enjoy!

Narihira.

The Japanese heart is ever open to that "p ty which melts to love." The charms of the cherry flower are enhanced by the pathetic element, for we are forced to bewail its transiency. The evanescent beauty of the cherry, the blossom that appears and so quickly becomes a sweet memory, has been the inspiration of many poets, who have compared the cherry to the shortness of life.

O life! Thou too dost go the cherry's way;
But three days since, and now—oh, where are they?

Cicada's shell, fit emblem of the world,—
Thou too art dream-like, flowering cherry tree!
Thy budding blossom's wings are scarce unfurled,
E'er they begin to fall and fly and flee!

Anon.



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Are vernal showers all tears of sympathy,
O fleeting, passing, short-lived cherry flower!
For of thy peerless charms the transiency
What man or god can choose but sore deplore?

Kuronushi.

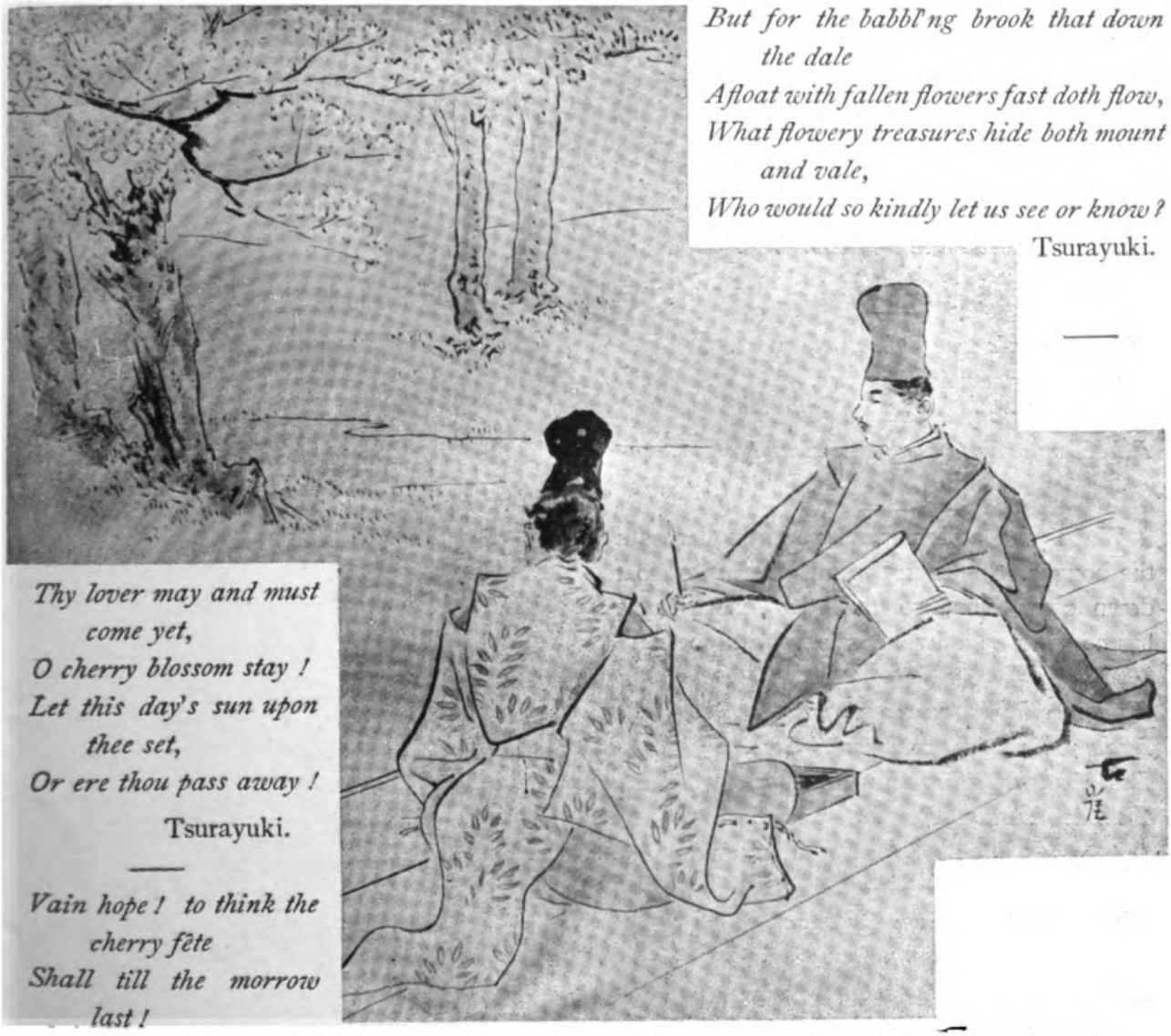
Come, cherry flower! I'll with thee fly!
Lest, after I have blossom'd once,
Malicious people, ere I die,
Leer at my woful end askance!

Priest Soku.

Along life's hard and toilsome way
I gazed and mused on things inane!

Komachi.

There is a special word in Japanese to denote the falling of flowers. Heavy things are said to *ochiru*, rain and snow to *furu*, but blossoms *chiru*, (scatter to the winds). In the height of the cherry season, the petals begin to fall, and this rain of flowers appeals strongly to the poet's imagination.



But for the babbl'ng brook that down the dale
Afloat with fallen flowers fast doth flow,
What flowery treasures hide both mount and vale,
Who would so kindly let us see or know?

Tsurayuki.

Thy lover may and must come yet,
O cherry blossom stay!
Let this day's sun upon thee set,
Or ere thou pass away!

Tsurayuki.

Vain hope! to think the cherry fête
Shall till the morrow last!
Who knows but, e'en while thou dost wait,
The night may bring the blast!

Michizane.

The flower's hue is pass'd away,
While unto purpose naught and vain
Without a sign thou showerest on the gale
Thy sweetness, and I love thee, cherry flower!
For long to live within this tearful vale
Is to outlive of life all but the sour!

Anon.

"To live long is to outlive much."

Goethe.

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What time the sky doth smile so bright,
On such a vernal day of all,
And all this nature's calm despite,
Why do the blossoms fade and fall?

Tomonori.

The mountain gale hath blown o'er Hira's height,
Until upon the placid inland sea
Yon skimming skiff that takes its flitting flight
Doth leave a winding wake from flower free!

Kunaikyo.

The English saying, "Roses have thorns," finds its equivalent in the Japanese, "the moon has its clouds, and the flower its gales."

Where now the cruel gale sojourns,
Who knows or chance may ascertain?
Oh, let him tell this heart that mourns,
And I'll go seek him and complain.

Priest Sosei.

If but the gale would hear my voice,
Or to my prayer lend an ear,
Of this, of many a tree the choice,
I'd bid or pray to blow e'er clear!

Anon.

When the holidaymakers are underneath the boughs, the cherry petals begin to float down over them, so that this cherry-snow has come to be a favorite theme with poets.

To gather herbs for my repast
I came this bright and genial day,
But blossoms fall so thick and fast,
That in the snow I've lost my way!

Tsurayuki.

He must not go, so use thy trick,
O cherry blossom, pray!
Do shake thy flowery snow so thick
That he shall lose his way!

Anon.

It is the gale that strews the garden white,
And not the snow that falls amid the spring;
Yet 'tis the winter's snow doth fall and light
Upon me who of flowers gaily sing!

Ex-Premier.

Nothing is more beautiful that the changing mists on the hills where bloom the cherry trees; blossom and vapour together form a Japanese idyl that is often the poet's song.

The blossom's hue the mist doth keep
E'en sacred from the vulgar gaze;
The blossom's scent at least doth rape,
O mountain breeze, from out the haze!

Munesada.

The jealous mists thee strive to hide,
O cherry blossom! Only once—
E're thou dost go—while thou dost bide—
Oh, vouchsafe me a passing glance!

Tsurayuki.



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The mists of spring they leave behind,
And hence the wild-geese go;
Are they in clime to blossom blind
Condemmed to live, I trow?

Ise.

How close it veils steep Miwayama's height—
The mist of spring that oft the landscape glooms!
Would it secrete from common, vulgar wights
Some sacred, precious flower that thereon blooms?

Tsurayuki.

The mountain cherry smiles thro' vapors rift,—
It is a glimm'ring glimpse and nothing more;
And so I saw one rich in beauty's gift,
For whom my heart doth long and yearn so sore!

Tsurayuki.

Tsurayuki, the poet, once visited an old mountain temple, and there he happened to see a pretty maiden in attendance upon a high-born recluse. The sight evidently filled the poet with jealousy, for he wrote:

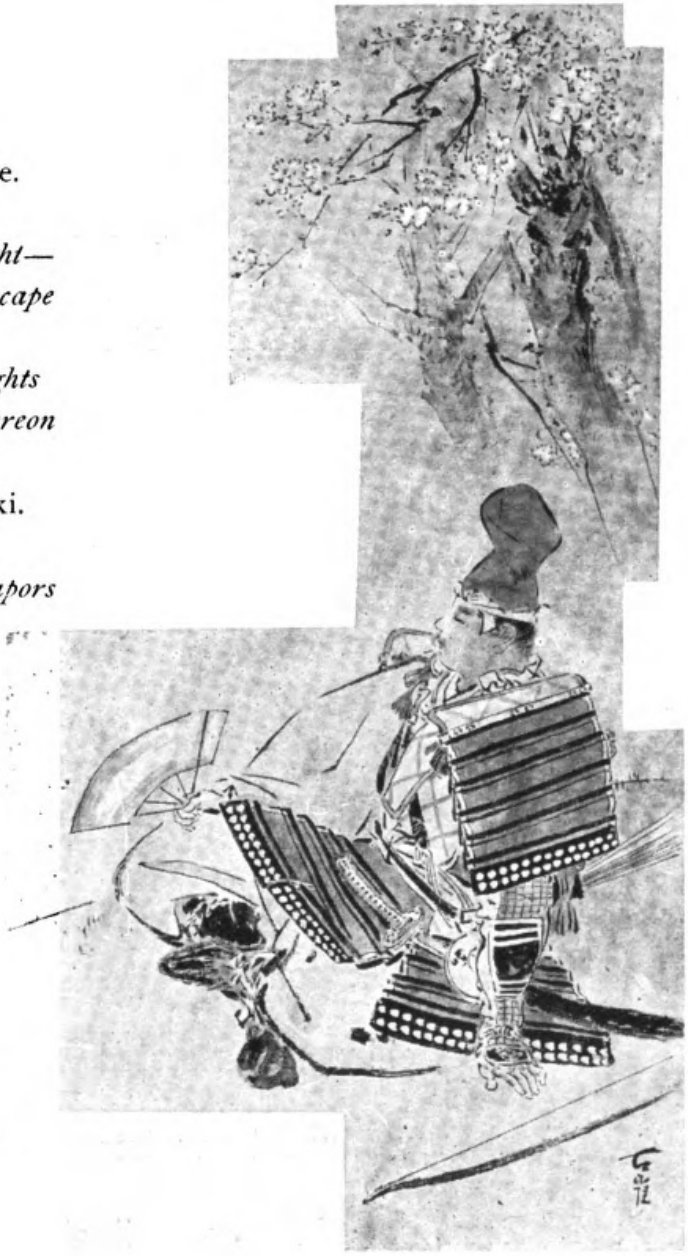
On dizzy heights in bloom profuse
I saw a cherry from afar;
The sky-born gale shall soon abuse
The tender flower and rudely mar!

Tsurayuki.

A poet who had been disappointed because a friend failed to visit him wrote:

O cherry! fade now if thou wilt!
For though thou cease to fall and fly,
My old-time friend on whom I built
Not e'en thy charms make hither hie!

Prince Koretaka.



Japan has more beautiful flowers than the cherry. Then how is it that this blossom is crowned "Queen of Flowers?" It is a question often asked by visitors from foreign shores. Curious to say it is not so much its beauty, nor its fragrance,—but because it typifies spring. This is the reason it is so much beloved by high and low, rich and poor. The word "cherry" calls up to the Japanese mind that idea of youth and beauty and love, all of which are associated with the word "May" in English.

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Within a Tranquil Land

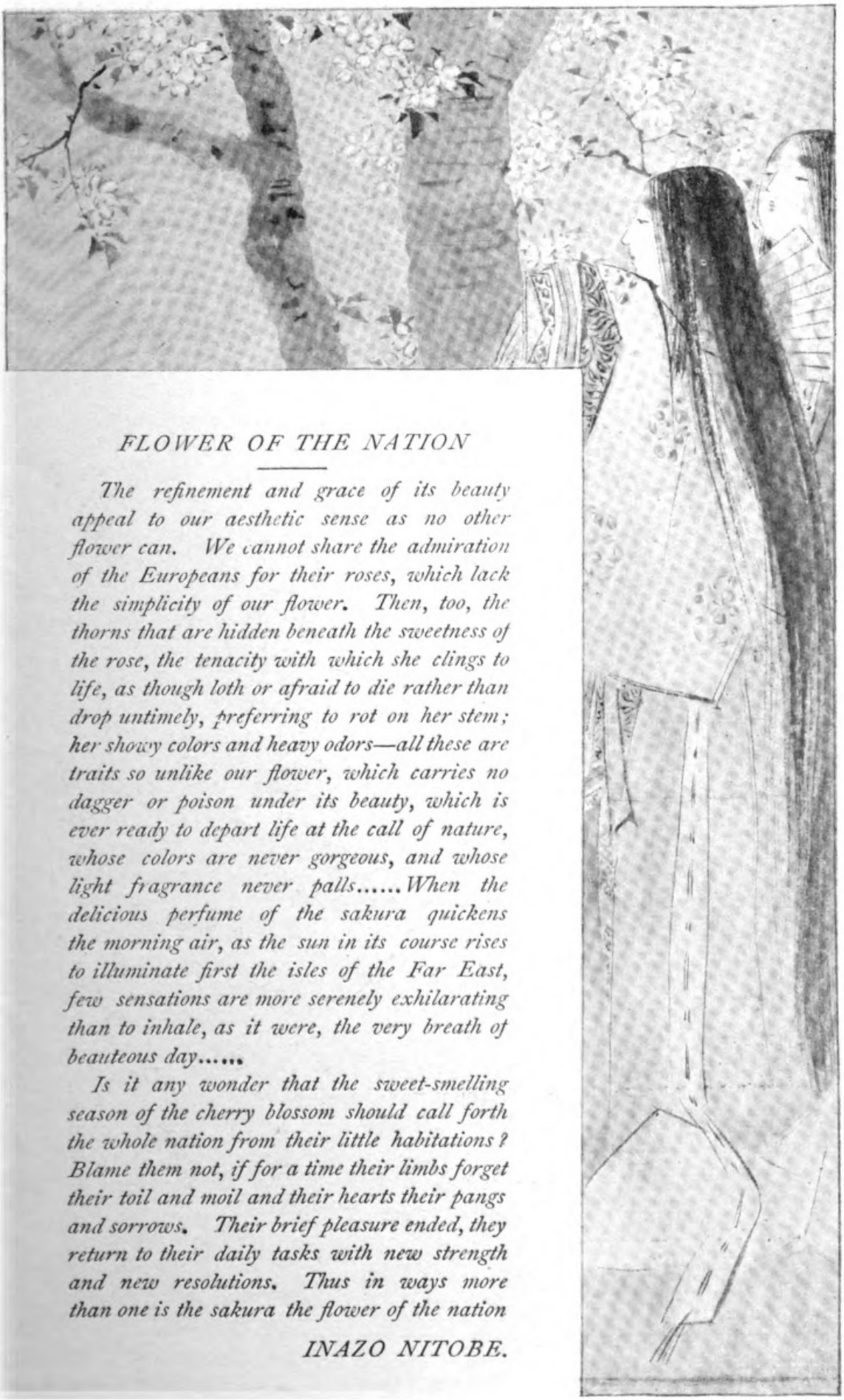
(Suggested by the Grounds of the Shimo-Kano Temple in Kyoto)

BY BARONESS D'ANETHAN

Author of "Love Songs and Other Songs," "It Happened in Japan," "The Story of Two Women," etc.

Here in this peaceful spot, I'll pause and dream awhile.
Musing on what has passed,—on what the future holds:
And solitary hours methinks I might beguile,
With all the lang'rous charm that flitting Mem'ry folds
Within her jewel-wrought arms. These solemn, grass-grown courts,
These old-world cloistered vaults, grim with distant ages,
Replete with wand'ring dreams, illusionary thoughts,
Breathing of Peace,—all, all, that Peace engages;
No desecrating footsteps crush the smooth grey sand,
No human voice is raised to wake the silent scene;
Enchanting tranquil spot, within a tranquil land,
Where mossy, crumbling Shrines breath of the "What has been."

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FLOWER OF THE NATION

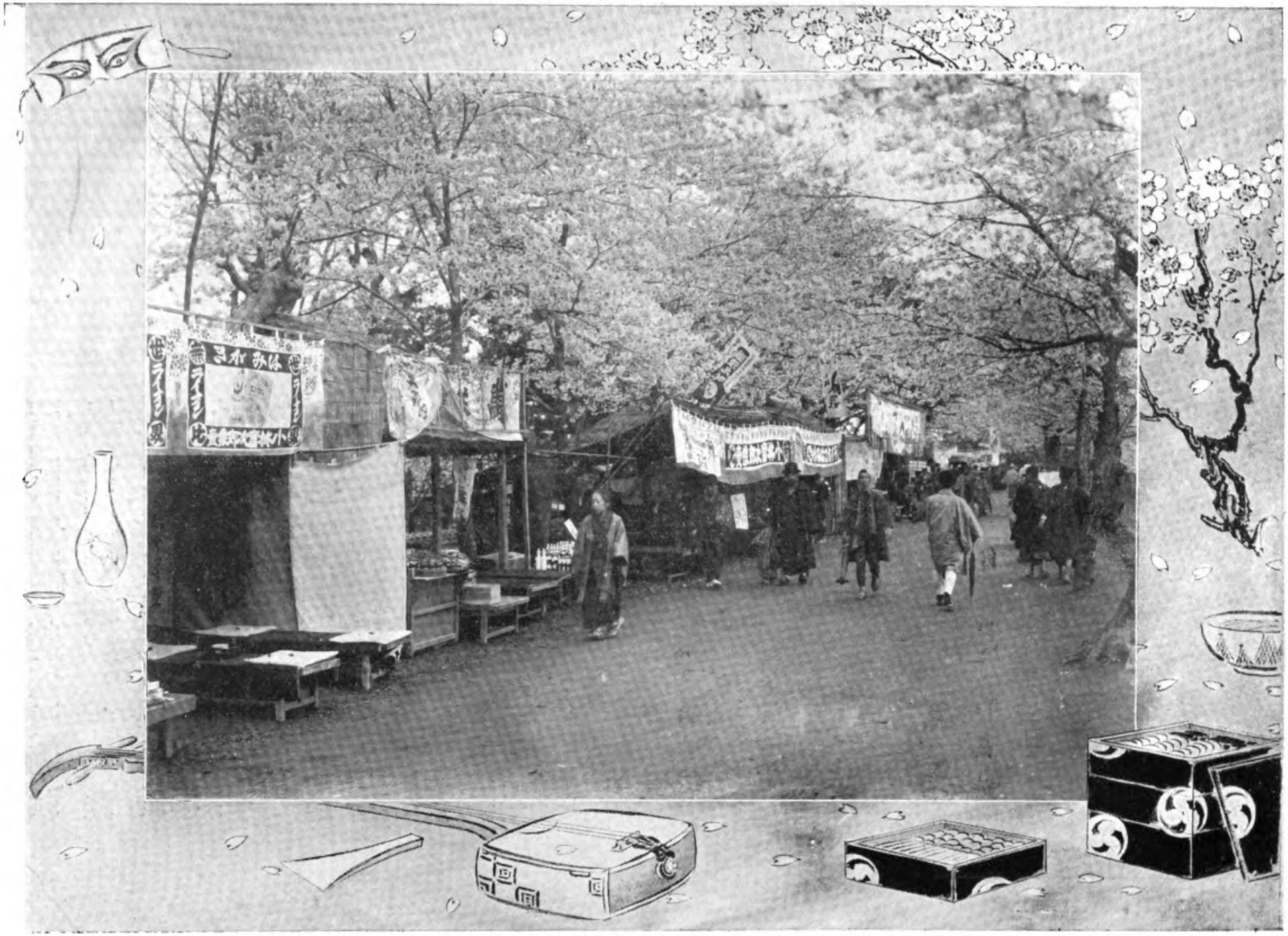
The refinement and grace of its beauty appeal to our aesthetic sense as no other flower can. We cannot share the admiration of the Europeans for their roses, which lack the simplicity of our flower. Then, too, the thorns that are hidden beneath the sweetness of the rose, the tenacity with which she clings to life, as though loth or afraid to die rather than drop untimely, preferring to rot on her stem; her showy colors and heavy odors—all these are traits so unlike our flower, which carries no dagger or poison under its beauty, which is ever ready to depart life at the call of nature, whose colors are never gorgeous, and whose light fragrance never palls.....When the delicious perfume of the sakura quickens the morning air, as the sun in its course rises to illuminate first the isles of the Far East, few sensations are more serenely exhilarating than to inhale, as it were, the very breath of beauteous day.....

Is it any wonder that the sweet-smelling season of the cherry blossom should call forth the whole nation from their little habitations? Blame them not, if for a time their limbs forget their toil and moil and their hearts their pangs and sorrows. Their brief pleasure ended, they return to their daily tasks with new strength and new resolutions. Thus in ways more than one is the sakura the flower of the nation

INAZO NITOBE.

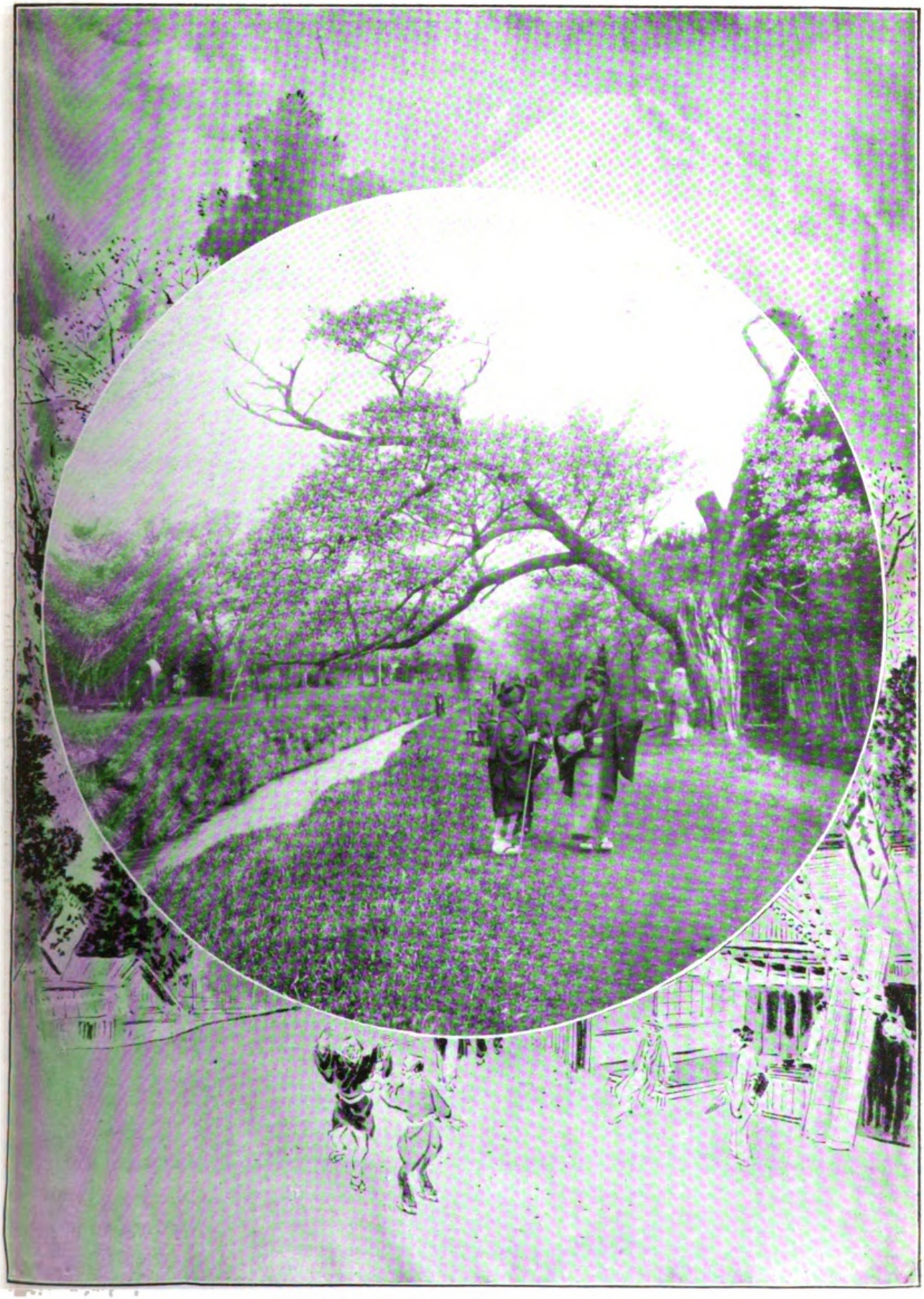
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WHEN LIFE IS GAY UNDER THE CHERRY BOUGHS.

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AVENUE OF CHERRY TREES AT KOGANEI.

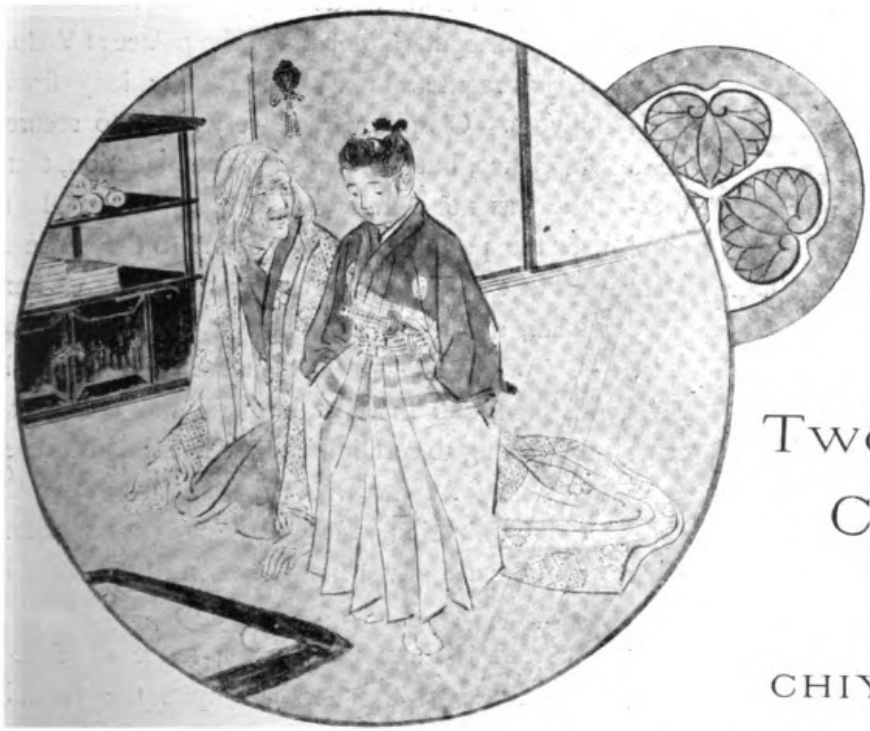
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ON THE BANKS OF THE SUMIDA RIVER IN TOKYO.

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Two Famous Court Ladies

BY

CHIYO HIRAIWA

Kasuga-no-Tsubone.

I.

DURING the two hundred and fifty years of the Tokugawa dynasty, no woman's name shines brighter than that of Kasuga-no-Tsubone. The sweetest flowers or the most expensive incense cannot retain their odor for a hundred days, yet the strength and beauty of human character endures forever.

It is good to remember that a woman had much to do with the forming of the character of the third Shogun, Iyemitsu, and that this woman was none other than Kasuga-no-Tsubone, who was the nurse and faithful friend of Iyemitsu when he was a boy, and his loyal, devoted subject when he became Shogun. The life of this woman is a record worth reading.

Her early name was O-Fuku and she was the wife of Inaba Masanari, a daimyo of Sado. At this time there were civil wars between the daimyos as to who should be chosen the Shogun,—Iyeyasu or Hideyori, the son of Hideyoshi. O-Fuku's husband joined the forces fighting for Hideyori and started to battle with his servant Yosohei.

During the master's absence, a poor old woman came to the house one day, and pretending to be Yosohei's aunt, begged to see her nephew. She expressed great disappointment at finding him far away on the battlefield attending his master, and wished to pass the night there. O-Fuku allowed her to do so. When taken into the house, she admired the splendid residence and asked to have a look at it.

In the middle of the night the mistress heard a strange sound. To her surprise she saw the shadow of two robbers on the front of the godown. They had been led into the house by the old woman. O-Fuku sprang to her feet, making no noise. She took the short sword which she always hid under her bed, opened the shoji, the paper sliding door, sprang upon the robbers, and killed one of them.

The following night a voice was heard at the gate asking that it be opened. No one in the house dared reply. The voice was heard again and again until at last Fuku stood in the genkwan, the front door, and with a knife in her hand, waited for a robber to appear. When the warder opened the gate, she was surprised to see her husband standing there. The wife trembled with fear, thinking that something serious must have happened,

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for there is nothing more disgraceful than for a man to desert the battlefield. The husband told his wife that he had left the cause of Hideyori for good reason, because Hideyori had lost the favor of all the people and that it was madness to fight against Iyeyasu. He also declared that it was his determination to withdraw from the ranks of the samurai, and become a ronin, or free lance. This did not please O-Fuku, but she was loyal, so they moved into the country where the husband enjoyed rural life, fishing or visiting the priests of the temple. Sometimes he did not come home for several days, and his wife knew nothing of his actions.

A greater test of her devotion to her husband was to come. After a long period of deception on his part, O-Fuku discovered his infidelity. She made no trouble, but suggested that her husband's concubine be brought to her home, as they could not afford the expense of two homes. So the beautiful young girl who was called Tamaye was welcomed by O-Fuku, who gave no sign of the just anger in her heart or the pain she suffered,

One day Masanari went out as usual although Tamaye begged him to stay at home, as she was very lonesome. After he had gone O-Fuku called Tamaye to her and said "Now Tamaye get ready to die. I'll show you how I was trained in the use of the sword in my childhood. You will learn that a daimyo's daughter and a daimyo's wife permits no insult to her home and heart."

With these words she killed her, and calling her servant Saeda, told her what she had done, and commanded her to prepare to flee from the house at once.

The wife stood one moment by the dead body of Tamaye, then covered her with her own beautiful kimono, and turned and left her. Taking her baby boy she fled from her home, leaving her elder son behind.

Her destination was her uncle's home. She told him all there was to tell, and finally expressed her desire to become a nurse in a well-to-do family. Within a week she heard that a nurse was needed for the first born of the seond Shogun, Hidetada, in the palace at Yedo. It was requested that the nurse be a lady from Kyoto. O-Fuku wished very much to secure the place, but there was the one objection, that she was not a native of Kyoto. She applied for the position and was called to the palace. As to the query concerning the place of her birth, she hesitated to answer, but told them she was the daughter of a faithful and loyal daimyo, and that her husband was a knight, but owing to certain circumstances had become a ronin. As she was of noble family she passed the examination and was employed at the court as the nurse of the first-born son of the second Shogun.

After O-Fuku became the nurse of Takechiyo, the maids attendant upon the second son, Kunichiyo, became jealous of her. All the court ladies favored Kunichiyo and tried their best to please him, making him new suits of clothes, and giving him delicious things to eat. Even the parents loved the younger son much more than they did the elder, and would not listen to any appeal that O-Fuku made to them.

O-Fuku had been allowed to bring her son to the court and she made him a companion to Takechiyo, and these two were the only friends of the Shogun's elder son. Takechiyo often lamented that his life was so unpleasant, and one day he told his nurse that he had determined to commit suicide, as he had heard people talking about the heir of the Shogun, and that they had decided to deprive the elder son of his birthright, and choose the younger as the successor to his father. Just as he was about to draw his sword, O-Fuku rushed to him and took it from his hand, reproving him for his lack of courage and hasty temper,—and at the same time she showed him the greatest sympathy and swore that she would try with all her power to save him, and also to overcome the ill-feeling of the other people toward him.

She made up her mind at once to appeal to

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the ex-Shogun, Iyeyasu, who was then enjoying a life of retirement in Shizuoka. So she asked permission for a few days' leave from the castle, as she wished to visit her mother's grave. Her request was granted. But before leaving the castle, O-Fuku gave the secret of her journey to her son, Kayamaru, and bade him watch over Takechiyo as she feared something might happen to him during her absence.

Upon her arrival at Shizuoka, through the kindness and influence of a court official whom she knew, O-Fuku was taken before Ieyasu so that she could make her appeal to him in person.

Iyeyasu praised her for her faithfulness towards her lord, and promised her that he himself would go to Tokyo and put a stop to the unjust treatment of Takechiyo. O-Fuku was overjoyed at the success of her mission and returned to Yedo.

Soon afterward the people of the court were greatly surprised at the unexpected appearance of Iyeyasu, but they all breathed easier when they found that he had only come to see his grandchildren. It was reported to him that Takechiyo was becoming too lively, playing out of doors, shooting and making mischief in many ways, while the second son was always quiet and liked to stay in the house. They blamed O-Fuku for her training. To their surprise Iyeyasu was pleased to hear this account of Takechiyo, and said that he considered it best to live an active life, and that one who was going to be a ruler must be well-developed, strong in body as well as in mind. While he gave gifts to Takechiyo, he commanded that Kunichiyo withdraw from his presence.



LADY KASUGA.

Then Iyeyasu called all the court together and appointed Takechiyo the heir apparent to the throne of the Shoguns. At the same time a number of people were appointed to different positions and assigned to certain duties in the service of Takechiyo, the future Shogun. Hidetada and his followers were bitterly disappointed at the turn of affairs, but they were helpless, as the choice of Iyeyasu must be accepted. Now, more than ever O-Fuku became the object of jealousy and hatred.

After the lapse of some years Hidetada abdicated his throne in favor of Takechiyo whose name henceforth became Iyemitsu, the third Shogun, and O-Fuku continued in devoted service to the new Shogun.

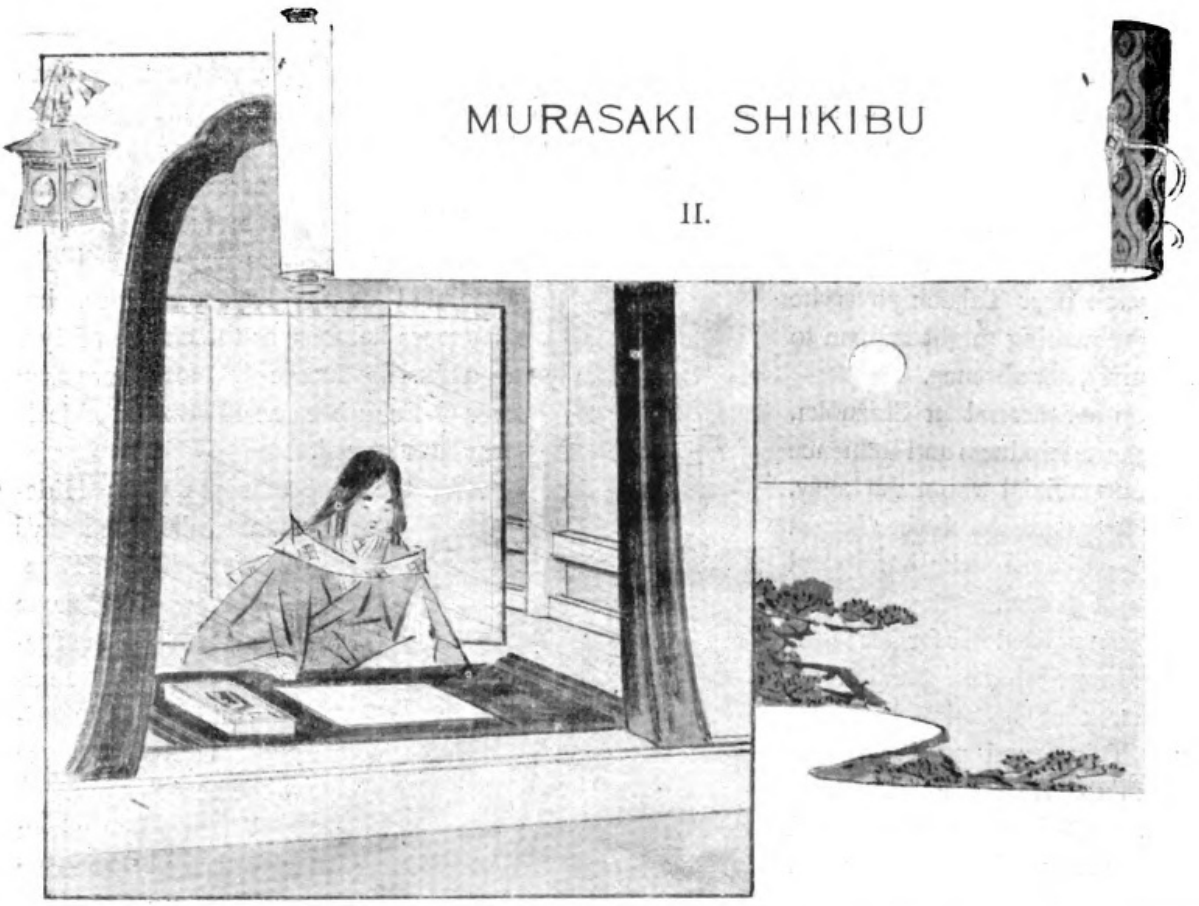
When Iyemitsu wished to communicate with the Imperial court, O-Fuku was chosen as the bearer of the message. But a lady without rank could not be received in audience by the Emperor, and she was granted the title of Kasuga-no-Tsubone. Although she failed to accomplish her mission on this occasion, on a second similiar one she was successful.

Kasuga-no-Tsubone, although a woman, was the principal comforter and adviser of the Shogun Iyemitsu. It is not too much to say that there is almost no one among the women of Japan whose perseverence, wisdom and self-reliance have been so much admired by the people; perseverence when she was hated by the people of the court, yet not growing faint hearted in securing her lord's rights; wisdom, in carrying out her plans at court; self-reliance as the adviser of the Shogun and at last the bearer of his messages to the Emperor.

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MURASAKI SHIKIBU

II.



THE people of Japan honor and admire Murasaki Shikibu. Her name recalls the Heian era, that age of poetry and romance when fair court ladies and officials attired in beautiful costumes passed their time in pleasure. Once the officials attained high rank, and had unlimited authority, they became selfish and idle. The most prominent family at court was the Fujiwara and as the Emperor and the princes of the imperial line married the ladies of this house, the family became so influential that all affairs of government were in their hands.

At this time the Emperors were mere puppets. Instead of the court being a place of power in the ruling of the country, it became a centre of elegance, and indolence. There were three ex-Emperors at one time,—and the officials surrounded by fair women, spent their time in love intrigues and the composition of poetry. To such a degree did they carry the latter that if one wished to speak on any subject to another he would express his idea in a poem instead of by common conversation and the person addressed would reply in the same way. Other court amusements were tedious gazings at the moon, performances on the flute, the tea ceremony, and chess playing.

Yet the Emperor, Ichiyo, who was on the throne during the latter part of the tenth century, encouraged and patronized learning. The study of both the Japanese and Chinese classics was popular, and literature reached a height not attained in any other period of Japanese history.

The Empress was also a great student of Japanese literature, and a writer of ability. It was as court attendant to this literary Empress that Murasaki Shikibu became one of the circle at the imperial court in Kyoto.

This young court lady who was to become so famous was the daughter of Fujiwara Tamitoki, the Lord of Echizen Prefecture. She had two brothers, but she was the only daughter, and the youngest of the family.

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Her father was a great Chinese classical scholar and he was able to give his children the benefit of his knowledge.

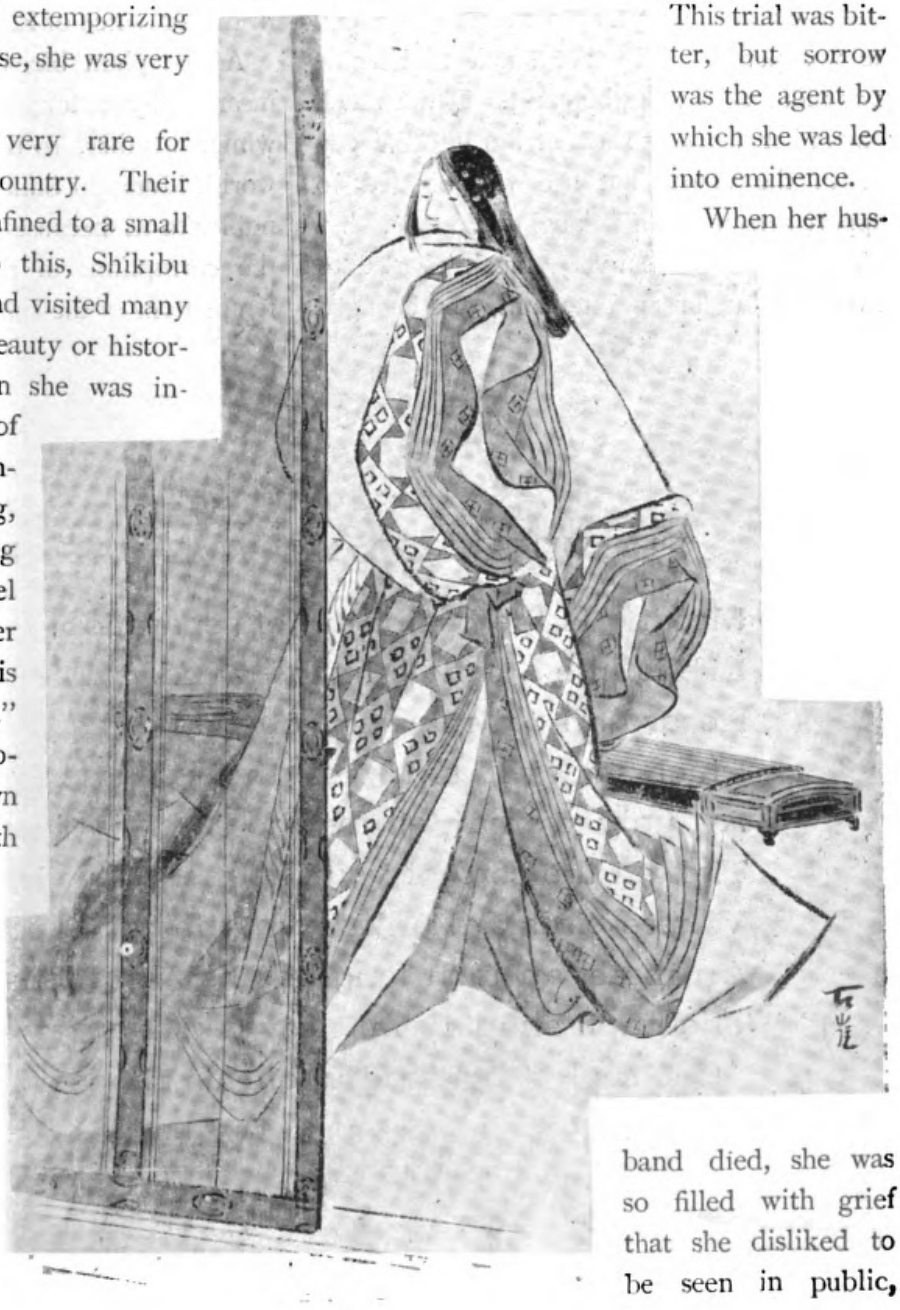
At first Shikibu was called Fujimo Shikibu, as she was born of the Fujiwara family. In her studies she was very bright and precocious. She would sit beside her elder brother while he was taking his lessons, and the words or phrases her brother found hard to learn, or soon forgot, she remembered better than he.

Shikibu had many advantages, for not only was her father a scholar and her brother a poet of renown, but in accomplishments valued by the lady of that day, ceremonies of the New Year, the art of extemporizing poems, the game of incense, she was very skillful.

In those days it was very rare for women to travel in the country. Their sphere of activity was confined to a small circle. But contrary to this, Shikibu travelled a great deal and visited many places famous for their beauty or historical associations. When she was inspired by the beauty of nature, or received an impression while travelling, she expressed her feeling in a poem. This travel added a great deal to her knowledge, for "seeing is mightier than learning." In her famous Genji Monogatari it is clearly shown that she was familiar with the life of all classes of society.

At the age of nineteen Shikibu married an official of the court named Fujiwara Nobutaka, a scholar and a gentleman in the highest sense of the word. They lived very happily together as they were of the same rank, and had the same literary tastes. Two daughters added to their happiness. One is known by the name of Daini Sammi, the author of Sagoro Monogatari, and the other by the name of Ben no Tsubone.

Before many years had passed, a sad misfortune overwhelmed this happy home. Heaven seemed very cruel to Shikibu in taking her husband away from her,—but in a higher sense it must be understood that if she had been given every blessing, her life would doubtless have been commonplace. Providence sent her a great trial that she might become strong and develop into a remarkable woman. This trial was bitter, but sorrow was the agent by which she was led into eminence.



When her husband died, she was so filled with grief that she disliked to be seen in public,

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and decided to live simply and quietly with her two daughters. She retired to Ishiyama temple, famous as one of the eight attractions of Omi, and especially noted for the beautiful view of the moon. Here, Shikibu led a secluded life. The result of many days mediative writing was the Genji Monogatari, a work of literature describing the daily life of the people of that age. Visitors to the temple of Ishiyama will find to this day some of Shikibu's personal belongings in the room called Genjinoma, where she wrote. One of these treasures is the ink-stone which she used.

At the end of six years spent in this temple, she was persuaded by her father to become once more a lady of the court. It was much against her will that she entered into the gay life of the court, but she was obliged to support herself and her daughters.

The Empress was very much pleased to have Shikibu for an attendant, and changed her name to Muraski Shikibu, giving her the name of the chief character in her Genji Monogatari.

Although it was difficult for her to write in the whirl of the court pleasures, yet she compiled a diary called, The Murasaki Shikibu Nikki, perhaps one of the most difficult works in Japanese classics. It records her feelings during her service at the court, and also gives her opinions concerning true womanhood. In later years she devoted herself to Buddhism. Her stone monument on which a short sketch of her life is written stands in the temple of Unrin at Murasakino in the Province of Kyoto.

As the plum blossom adds to itself a new meaning by its long struggle against the severe winter weather, so this genius of the literary world, Murasaki Shikibu, becomes dearer and nobler to us because of her long fight against the corruptions of the court and the daily temptations of the sphere in which she lived.

PROVERBS FROM THE JAPANESE.

Meeting is the beginning of separation.
Life is like a candle in the wind.
Regard an old man as your father.
Pinch yourself and know how others feel.
An ugly woman shuns the looking glass.
Tighten the cord of your helmet after victory.
Where birds are unknown, the bat is peerless.
An insect an inch long has half an inch of soul.
The pupil should walk seven feet away from his teacher lest he tread upon his shadow.

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Tales of Ikkiu

BY

MADAME Y. OZAKI

ABOUT five hundred years ago, in the reign of the Emperor Go-Komatsu, there was born in Kyoto at the hour of sunrise on the first day of the first month of the year a boy who was named Senkiku by his parents.

From an early age he proved himself to be quite different from ordinary children and gave signs of unusual intelligence. His father and mother regarding him as a child of great promise decided to give him a good education with a view to his entering the Buddhist priesthood. This calling was held in high esteem in ancient times and a clever, ambitious bonze could always rise to eminence and fame, and be sure of power and influence in his day.

So at the age of six the prodigy Senkiku was sent to the temple of Daitoku and placed as a pupil in the charge of the priest Yōsō, and in accordance with Japanese custom to mark this great event in the boy's life, his name was changed. From this time on he was called Ikkiu,—a name which is famous to this day.

The little acolyte more than fulfilled the hopes his parents had placed in him. He proved to be exceedingly clever. His memory was so good that he could learn he Buddhist scriptures and prayers ten times quicker than the other boys, and to the astonishment of his superiors he even knew things that those much older than himself did not know. The priest-tutor, Yōsō, was delighted with his new pupil and became very fond of him.

Now it happened that one day a certain samurai came to the temple, wearing hakama, made of leather. Ikkiu at once noticed it and knew that this was against their religion, for no leather could be made without the taking of life which is strictly forbidden by Buddhist laws. He at once took a large piece of paper and wrote on it the following:

"Within this temple all kinds of leather are strictly forbidden: Whoever brings leather within will surely receive punishment."

He then placed this notice outside the temple near the entrance where it could not fail to be seen.

When the samurai saw the sign and the boy who hung it up he said to himself:

"Now because I came to the temple wearing this leather hakama, that little rascal has spied it out and does this just to annoy me. I will punish him, see if I don't!"

He then went up to Ikkiu and said: "Look here, you boy, you have just put up that notice forbidding the entrance of any kind of leather into this temple, but don't you keep drums made of leather here? Now what do you say to that?"

He thought to puzzle the boy greatly by this question, but Ikkiu was not in the least nonplussed and retorted quickly:

"Well," he said, "the drum gets punished as I said!" and catching up the drumsticks* he began beating the instrument with all his might, and as he did so he looked knowingly at his interlocutor and asked:

"How would you like to be punished in this way?"

The man was ashamed at being outwitted by such a youngster and scratching his head said:

"I have not a word to say!" But he

* "*bachi*" the word for drumstick also means punishment, hence the neatness of the pun.

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made up his mind that he would have a laugh at the mischievous boy's expense the next time Ikkiu and his master visited him and he went home and waited for the opportunity.

It happened within a few days after this that Ikkiu accompanied Yōsō on a visit to the house of this same samurai.

In front of their host's gate was a bridge. When they arrived at the bridge they saw a sign-board on which was written the following prohibition :—

"It is forbidden to cross this bridge!" The master-priest reading the notice and looking at his pupil said in a troubled voice :

"How can we reach the house unless we cross the bridge?"

With a bold face Ikkiu answered :

"That does not matter at all, you may cross the bridge, but be sure and walk only in the middle as I do—follow me!" and he himself led the way, purposely walking with an erect and haughty mien.

Then the samurai who had evidently been waiting for them came rushing out in a great hurry and in a big angry voice began to scold them for not heeding the notice.

Ikkiu smiled :

"That sign," said he "forbids us to walk, along the edge (hashi means both bridge and edge), so we came walking most carefully over the middle!"

The man was astonished at the boy's quick wit. He saw that the young acolyte was more than a match for him, a grown man, and he smiled, gave up the game and praised Ikkiu.

Another time when Ikkiu was about ten or eleven years old his master went out and left him in charge of the temple. During his absence a friend brought the old priest a large manju,*—Ikkiu broke off a piece for himself and hid it in his sleeve and when Yōsō returned he showed him the remains of the cake.

The old man took the cake in his hand and looking at the broken end said suspiciously :

"I wonder where the broken bit of the moon is?"

Ikkiu knew at once that it was meant for a hint and taking a piece of manju out of his sleeve, answered quickly :

"It was hidden in the clouds!"

The bonze was so struck with his cleverness that he gave him the whole of the cake.

One night when all in the temple were supposed to be asleep Ikkiu left his room to get something. When he reached the passage there was a strong smell of the cooking of fish which came from the direction of his master's room.

"Now it is the duty of a priest to abstain from eating any kind of flesh. My master strictly forbids others to eat fish and he has no right to break the rule himself," said Ikkiu, and with these words he boldly went to the priest's room and pushing aside the screens he popped his head inside so that he could see all that was going on, and said :

"Here I am, do you want me?" Yōsō was quite taken aback. He replied that he was not wanted and ordered him to go away at once.

"I will leave your room if you wish it," answered the incorrigible boy, "but before I go, please tell me what you are eating?"

The old priest saw that he was caught and that there was no use in trying to hide the truth, so he said :

"This is salted salmon!"

"On what tree does it grow?" asked Ikkiu looking as innocent as he could.

"This is not a fruit, it is a kind of fish!" said Yōsō.

"What? a fish?" exclaimed Ikkiu in astonishment, pronouncing each word slowly as if he was afraid of saying the next, "Do—you—not—mind—eating—fish?"

"It is not that I do not mind," said the priest, but I have said a prayer over this fish, so that even if I eat it, no punishment will follow!"

* Manju a kind of large flat thick dumpling with bean paste encosed in white dough.

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IT IS FORBIDDEN TO CROSS THE BRIDGE.

"What kind of prayer did you say?" asked Ikkiu.

"This is what I said," answered the priest, "You are of the nature of dead wood, therefore enter and receive the reward of the religious life!"

"What is the meaning of that prayer?"

"You are a tiresome boy," answered the badgered Yōsō, "but listen and I will explain. The meaning of my prayer is this. This fish though now dead and salted was at one time alive, but in this state, it is impossible for me, even though I feel pity for it, to make it swim again, so it is far better for it to come into me and receive the blessing and reward of a religious life in the next world. How very grateful this fish must feel towards me!" added the old man looking at his pupil. Ikkiu listened very attentively to his master's explanation.

"Through your kind favour!" he said with an appreciative bow, "I now understand well the meaning of your prayer," and again salaaming as low as the mats, he left the room and went back to his bed.

Now the next day after the morning orisons were over, Ikkiu went into the garden and going to the pond caught a carp (koi) and brought it to the kitchen. He then placed it on a board and was preparing to slice it up and cook it. When the other novices saw what Ikkiu was doing they hurried in horror to the priest, and told him what his favourite charge was in the act of doing. Yōsō slowly closed the book he was studying, rose and went to the kitchen and began to scold the boy severely.

"Do not be troubled about me," said Ikkiu calmly, "I have said a prayer over this fish, so that it does not matter even if I eat it!"

Then Yōsō said with a wry smile: "Now you are trying to imitate what I did last night! Tell me what sort of prayer did you say?"

The boy solemnly answered: "This is the prayer I said over the fish:—'You are of

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the nature of raw wood, though I do not wish to let you go, you are apt to escape into the water; rather than live in the turbid water of the pond, enter into my stomach and pass away!"

When the old priest heard these words so full of a lesson for him he could not scold the lad any more but left him, wondering at his cleverness.

Thus nearly everything that Ikkiu said or did was pregnant with humour and wit and he made an impression upon everybody who saw or spoke to him and all agreed that he had a future before him. At last his reputation reached the ear of Yoshimitsu, the Shogun, who said that if Ikkiu was such an interesting boy he would like to see him, so he sent a messenger to the Daitoku temple and summoned him to the palace.

Ikkiu accompanied by his tutor, set out in answer to the summons. When they arrived they were ushered into the room where the Shogun sat in state with the grand daimyos ranged on either side of him looking very solemn and important, an array formidable enough to crush a timid person.

But Ikkiu was not in the least daunted. He entered the room and gazing towards the Shogun salaamed very politely keeping his head to the ground.

The Shogun smiled:—"So you are the boy from the Daitoku temple, who is reported to be so extraordinarily clever?" Ikkiu lifted up his face a little and replied:

"I do not know that I am clever, but perhaps there are so many stupid people in the world that even I come to be noticed!"

"That is an interesting answer," said Yoshimitsu. Now I will give you some difficult problems and you must answer them here on the spot!"

"On the screen behind you is the picture of a tiger,—bind him with rope in our sight!"

The youth looked where Yoshimitsu pointed and sure enough on the screen behind him was the drawing of a large tiger. The Shogun and daimyos exchanged glances wondering what the boy would do to obey the order.

Ikkiu, however, showed not the least sign of perplexity. He went out of the room for a few minutes and then returned with a rope and looking round at the assembled daimyos said in a clear loud voice:

"I am quite ready to bind the tiger, if one of you will drive him out!"

All looked at each other in astonishment. They were beaten by the lad's wit and had no answer to make.

"O Ikkiu, that is well said!" and the Shogun praised the lad.

Yoshimitsu now pointed to a pine-tree in the garden. This monarch of the forest was bent and its branches twisted and gnarled in the weird fashion characteristic of the old pine-trees of Japan.

"Is that pine-tree straight or crooked?" asked the Shogun.

"There is nothing so straight as that pine-tree!" answered Ikkiu.

The Shogun wondered at the answer and said: "Why do you say that pine-tree is straight, when it is crooked as you see?"

The Ikkiu looked very grave and answered:

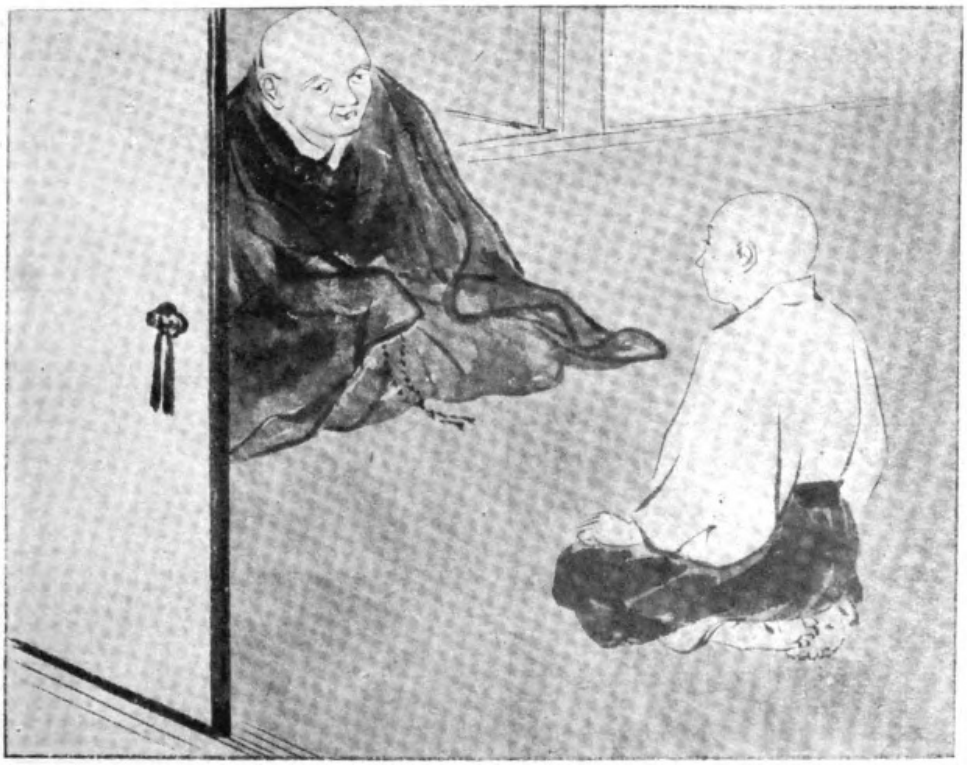
"The shape of the tree is certainly crooked but is it not straight (honest) to show its crookedness just as it is without trying to hide it? There are people in this world with crooked hearts, but they try to look all right and straight outwardly and to appear better than they are; so when we compare these hypocrites to this tree, there is nothing more straight or honest in the world than that pine-tree!"

The Shogun was much struck with the answer and thought that one day Ikkiu would surely become a famous man. He presented him with many gifts and praising his merit sent him back to finish his novitiate at the temple.

Ikkiu took great pains with his studies and did not rest content, although he knew him-

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self to be clever. When he reached the age of twenty-two, he heard that in Gōshū at a place called Katada, there lived a priest famous for his learning and wisdom. Ikkiu desired self-improvement and wished to become this man's pupil, so he left Kyoto and travelled over the hills as far as Gōshū.



TAUGHT IKKIU ALL HE KNEW.

When he arrived at the dwelling of the celebrated bonze, Sōdon, he found the gate shut fast against him and he could not gain admittance. Still the young man was not dismayed. He thought, "If I go back now, all my effort in coming so far to see Sōdon will have been in vain. I will wait here outside the gate till he opens it!"

The persevering Ikkiu waited without moving the whole day long. At last the night came on and as it was winter he began to suffer not only from hunger but from cold. Nothing daunted he stood there telling himself that now was the time to endure hardship and to exercise patience.

When day dawned the young man was in the same position still waiting by the gate. When Sōdon saw this he said:

"This is an interesting man—he is an unusual character certainly," and he sent out his acolytes to open the doors and admit the new and persistent disciple.

Sōdon taught Ikkiu all he knew, and in this way the young man made great progress in wisdom and learning which, added to his natural cleverness, was like giving "an iron rod to a demon," or "adding strength to strength" as we say in Japan.

Ikkiu at last became a very famous priest and on the death of his first master Yōsō, he succeeded him as the head of the Daitoku temple in Kyoto and everyone looked up to him with great reverence.

His fame was noised abroad to such an extent that finally very ridiculous reports were circulated about him. People went so far as to say that he could perform miracles and the news spread like wild-fire over the city. It was said at last that he could eat fish and then bring it living out of his month and that the resurrected fish would swim away on being put in water.

When Ikkiu heard of this, he said: What stupids they are! I am not a conjurer that I can make fish I have eaten alive again. Such a thing is utterly impossible. What nonsense is circulated about me! I must put a stop to these absurd rumours!"

So one day he went out into the most crowded part of the city and put up a notice that on a certain day under a pine-tree the priest Ikkiu of the Daitoku temple would give a wonderful

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WHERE THE SHOGUN SAT IN STATE.

performance. On that day he would show the people that after eating and swallowing some fish he would cause that same fish to live and swim again and that all who wished to come and witness the spectacle were welcome.

"This is something worth seeing!" said everyone who read the invitation, and on the appointed day men, women, and children hastened from early morning to the Daitoku temple to see Ikkiu's miraculous show. As the hour drew near the courtyard of the great building was packed with crowds of people, all breathless with curiosity and expectation.

Inside the temple room, open on two sides to the spectators, a tub of water stood and by the side of this was a stand on which was placed a dish full of cooked fish which looked most tempting. At the appointed hour Ikkiu came slowly into the room dressed in purple robes and vestments, and without looking at the assembled people sat down, took up his chopsticks and began eating the fish as if he had never tasted anything so good in his life before, and he did not stop until he had finished the whole plate.

"Now comes the sight!" said the gaping crowd who were pressing and pushing each other against the verandahs and eagerly watching every movement of the wonder-working priest. "Now, behold!" they exclaimed, "the fishes will come forth alive from the priest's mouth!" They fully expected this to happen.

Then Ikkiu stood up and coming out from the room to the porch said:

"I thank you for your trouble in coming here to-day to see me. But I am sorry to say that my stomach is out of order and is unable to produce the live fish today!" and without another word he retired into an

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inner room, shutting the sliding screens after him.

The spectators were greatly taken back. Many grumbled and said that the whole thing was a farce; others were angry at being de eived, and others said :

"Fancy a priest telling lies!" and they began to clamour for Ikkiu to come out and explain himself, and there was for a few minutes a great noise and confusion around the temple. The more sensible people said that Ikkiu was a great man and that he had done this on purpose to prove how wrong it was to spread these preposterous rumours about him or to believe them.

"This shows not only how great and clever he is but how trustworthy also!" said his supporters.

From this time on he became more famous than ever. Samurai and noblemen came from all parts of the country to learn of him and to ask him questions about religion and Buddhist philosophy.

Though Ikkiu was profoundly learned yet he was often light hearted and humourous and above all things he was original. Once on New Year's Day when the people as usual had given themselves up to merry-making and saké drinking and were congratulating each-other on the return of the year, he found a large skull and putting it on the end of a long stick went about saying to everyone "Take warning! Take warning!"

The famous New Year's poem which has become almost a household proverb in Japan was composed by Ikkiu. It teaches the serious side of the coming of each New Year, how the decorations of the pine-trees in front of the houses are not only a cause for rejoicing, but should make people pause for reflection, reminding them that each New Year brings them nearer the valley of death.

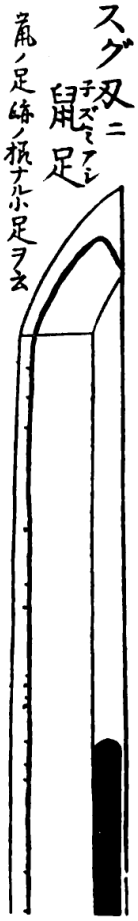
"Kadomatsu wa
Meido no tabi no
Ichiri dzuka
Medetaku mo ari
Medetaku mo nashi."

"At every door
The pine trees stand
One mile-post more
To the spirit land :
As there's gladness
So there's sadness."

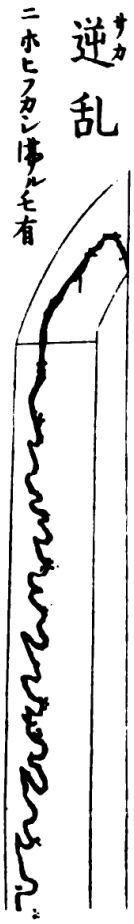
Ikkiu died a peaceful death at the good old age of eighty-seven in the thirteenth year of Bummei, beloved and respected by everyone, and to this day all Japanese enjoy the numerous ancedotes of this famous priest who was always so witty, original and amusing.



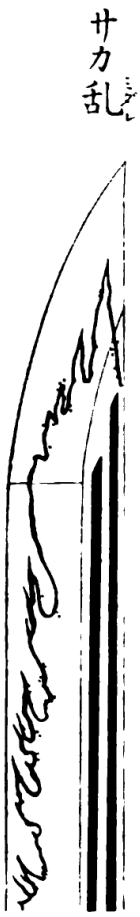
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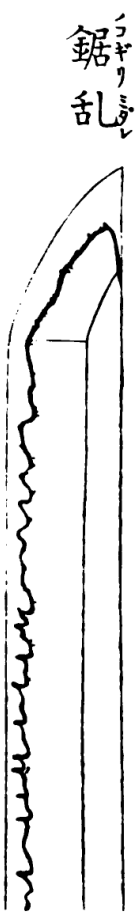
6. Suguha resembling marks made by rat's feet.



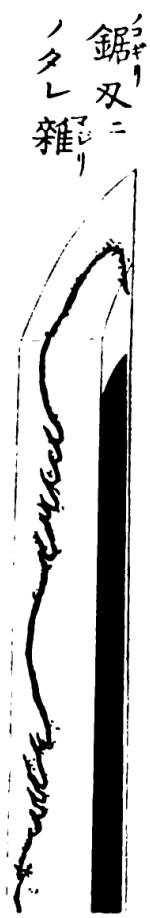
7. Sakamidare, indentations pointing downward.



8. Sakamidare.



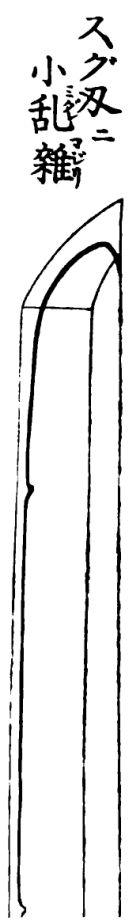
9. Nokogirimidare or edge mark resembling a saw.



10. Nokogirimidare with irregularities.



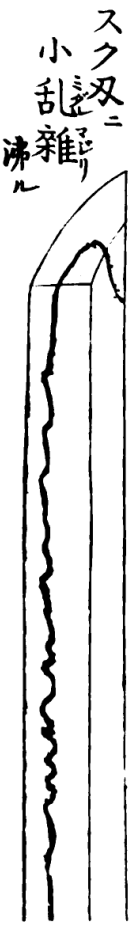
1. Suguha or straight edge, with wavy grain called ayasugi.



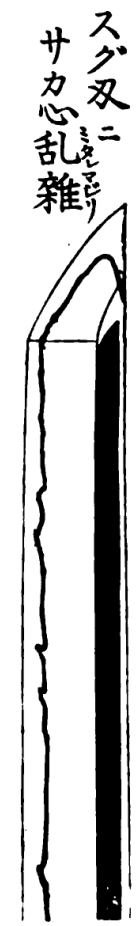
2. Suguha with slight irregularities.



3. Suguha with slight irregularities.



4. Suguha with more prominent irregularities.



5. Suguha with head of irregularities pointed downward.

These illustrations are copied from Koto Meizukushi Daizen first published in 1791 A.D

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The Steel Bible of Bushido

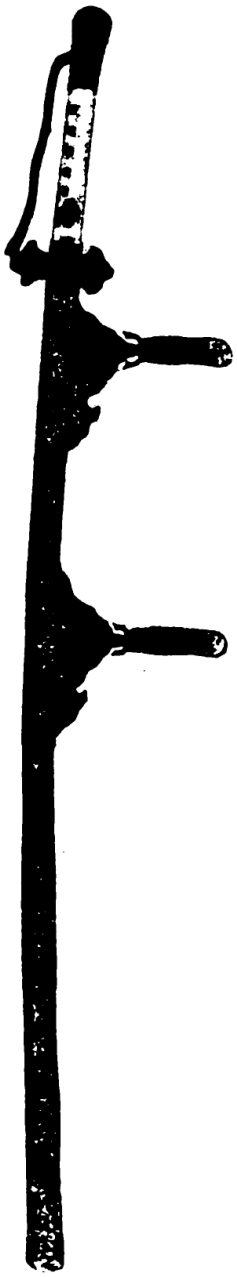
BY

HENRY SATOH

THE sword is the very embodiment of the Yamato race. It is sometimes spoken of as the "Soul of the Samurai," but it may also be called the "Bible of Bushido." It is looked upon as the manifestation of the sense of honor, high character and moral courage. The boy was taught with the shining blade before him, that his soul must be free from any form of pollution like the bright surface of the blade His attention was called to the fact that neglect causes the blade to rust, and the lesson was at once drawn of the necessity of a constant and unceasing effort to sustain purity of character.

Again, the sword is held up as the reminder of the punishment which is certain to follow an evil act. "This sharp edge," the father will say, "is not only the guardian of your honor and personal safety, but it is also the sacred disciplinarian to punish you when you go wrong."

Whenever the blade is unsheathed, there always comes up a feeling in the breast of the sons of Yamato which reminds them that they are in the presence of a rigid master of the loftiest character and of holy influence The sword, in short, is held in the highest possible esteem, especially by that class of Japanese whose education has been built up on the steel Bible of Bushido.



Jewelled Sword Formerly Worn only on State Occasions of Special Significance.

The sword again is a unique combination of refinement and strength, ever reminding its possessor of the possibility of attaining the highest polish in personality without the least sacrifice of mental or spiritual vigor. Effeminacy is most strongly abhorred by the followers of the steel Bible, but they are at the same time very carefully warned against the tendency of rough and vulgar display of strength, physical or otherwise. The true samurai must be in every respect a gentleman, and the sword serves to remind him that he can be vigorous and powerful without being rough and overbearing in his demeanor. Bushido is the national conscience of the children of Yamato, and the sword is the defender and the manifestation of this same conscience

The sword is Japan's original invention. She has borrowed nothing from abroad in the way of perfecting the manufacture of her steel blade. In all other branches of art Japan has had to receive foreign tuition more or less. But in the making of the sword blade even the most searching and critical of historians has not yet produced any evidence of its foreign origin.

Swords exist all over the world. Even the savages have their own type of sword. The Damascus blade is deservedly admired and treasured by the lovers of the sword. The Japanese and the Damascus blades are believed

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to be the only swords that can claim to have reached the highest perfection of the art. They are, however, entirely different in their character. The Damascus steel is of uniform temper, and is far superior to the Japanese in point of elasticity, while the latter is a combination of two tempers. In other words, the Japanese blade combines in itself a hard and mild steel, the edge and the body of the blade having different tempers, the former being hardened enough to give it the necessary sharpness, while the latter is kept mild in temper with sufficient elasticity to prevent it from breaking.

The combination in one piece of soft and hard steel defied the skill of steel experts of the West until Mr. Harvey invented the process now known by his name, when he applied his methods to the manufacture of armour plates for warships. Compound armour plates exist in some of the ships still in commission, showing how recently the combination in one block of two tempers was used successfully.

The same result, if not by the same process as that of Mr. Harvey, was within the attainment of the swordsmiths of Japan as early as the beginning of the ninth century of the Christian era. The swords of that period are still preserved in the Imperial collection and also in the families of the old daimyos.

The Japanese swordsmith obtained the above result by first covering the entire body of the blade with clay. He then carefully removed the clay along the edge in a straight or wavy line according to the effect desired to be produced thereon after firing. This done, he fired the blade, and on attaining the desired degree of heat, the whole piece was chilled suddenly by plunging it in a tank of water, the temperature of which is generally believed to have been lukewarm. Thus the edge which was thin and without the coating became sufficiently hardened to ensure sharpness while the body itself being protected by the clay from coming into direct contact with an excessive amount of carbon during the firing, attained an entirely different temper, and the brittleness which is the most serious defect of a blade was thus successfully avoided.

Comparing the Japanese blade produced by this process with that of the countries with which Japan was in communication in olden days, such as China, India and Korea, we find that the workmanship was entirely different, and there is no trace whatever of that interesting process having been imported or borrowed from abroad. It must therefore be concluded that the process is an invention originating in the mind of some of the people of this Empire. But who the inventor was no one knows, for history is totally silent on this subject.

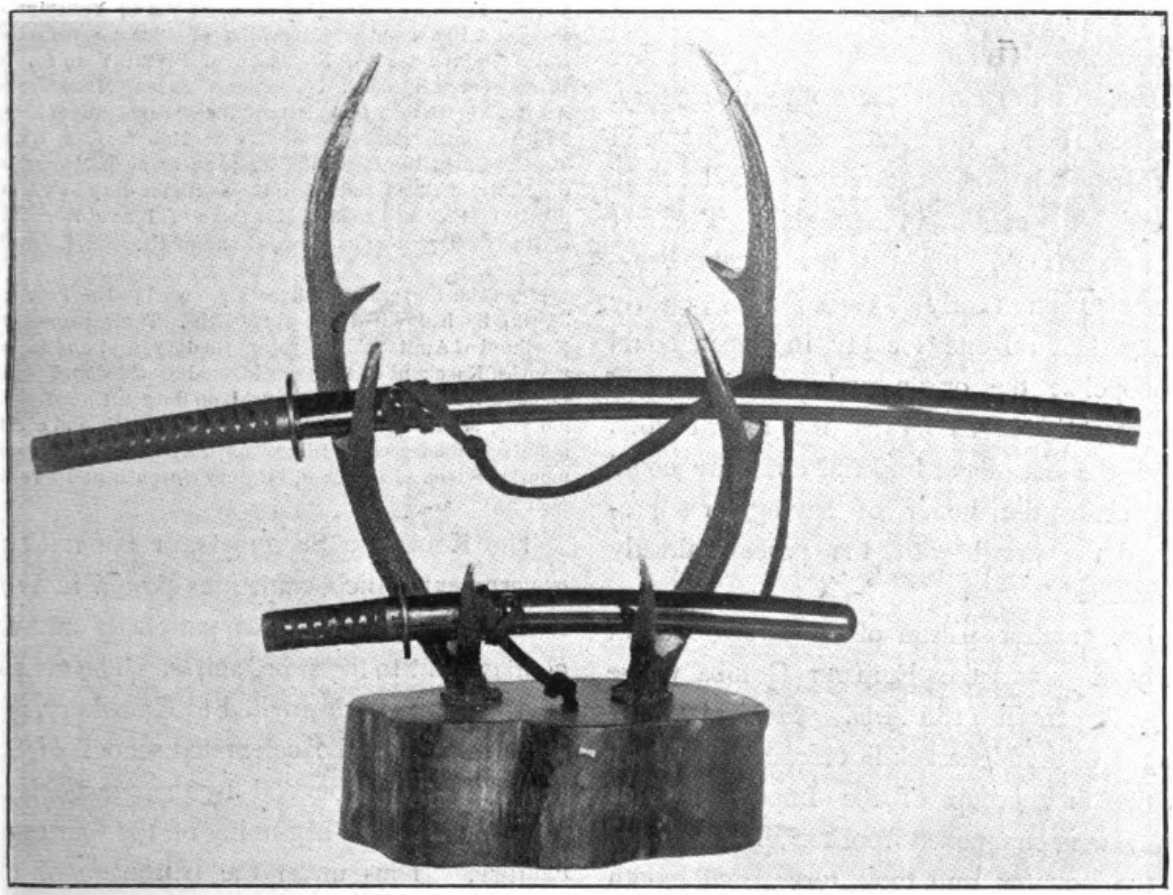
Interesting and clever as the process is, it is very strange that neither record nor tradition exists to preserve the name of this great inventor. The only way to account for this anomaly is that the process was at first carefully guarded as a great secret and was to be transmitted only to confidants. In course of time, however, the secret was stolen and came to be widely disseminated, and when an ambitious man tried to claim the invention the process must have been too generally known to afford him the chance of winning the laurel. The secret, if it had been one, must have been short-lived, and no sword was Japanese which had not been subjected to this process.

History of the Sword.

The existence of the sword is coeval with the founding of the Empire. The place of its birth is shrouded in darkness, but the sword is one of the three Imperial Insignia of the Ruler of the Empire and as such the national sentiment connected with the blade is traditional.

No expert has had the privilege of inspecting the ancient sword forming one of the Imperial Insignia, but the sword worn by the Crown Prince Shōtoku who compiled the Constitution of Seventeen Articles in 693

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PAIR OF SWORDS WORN BY LORD MIZUNO TADAKUNI.
The heroic reformer of the last days of the Tokugawa Shogunate. Decorated with copper and iron, with no trace of gold or silver, thus setting an example of simplicity.

A.D. is still preserved in the Imperial collection now kept in Nara. The blade is said to be perfectly straight, differing in this respect from the ordinary sword, but the point and the edge consist of hardened steel, like the other blades, and the sword is said to bear the trace of having been subjected to the same process of firing already described.

When the laws and customs of the country were codified for the first time in the beginning of the eighth century, the sword-smith was required to mark the tang of the blade with his name, and the famous sword-smiths of that period are found in the Province of Yamato. They are known as Amakuni and Amaza, but it is generally believed that their works have not been preserved. There are many blades in the market bearing these names, but the connoisseurs agree in condemning them as not genuine. In one of the old Honnami records there is a paragraph saying:—"I never saw a real Amakuni blade and those that claim to be his work are spurious."

Honnami is the family name of the officially appointed judge of the sword blade. One century after Amakuni and Amaza we find Yasutsuna of the Province of Hōki. He lived in the beginning of the ninth century and his work is preserved both in the Imperial and other collections. Yasutsuna was looked upon as the master of the craft and before the great Masamune appeared in the early part of the fourteenth century, his work commanded unique distinction and respect.

Prior to Amaza and Yasutsuna we find Gassan of the Province of Ōshiu. He is recorded as the contemporary of the Emperor Tenji, whose reign dates from 668 A.D. But it is doubtful if his real work has been preserved. Both Amakuni and Amaza were most probably Gassan's contemporaries and it is very interesting to note that even in

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such a remote corner of the Empire as the Province of Ōshiu, we find the swordmaker as early as the close of the seventh century. Yamato being the seat of the Imperial authority it is natural to find there swordsmiths of the highest skill. The fact that swords were made in the distant Province of Ōshiu as early as Gassan's time, clearly shows that no one locality in Japan could monopolize the origin and manufacture of the steel blade as far as the record goes. Even the seat of the Imperial authority could not claim the honor of having first produced the sword with the process already mentioned.

The greatest patron of the swordsmith in early days was the Emperor Gotoba whose reign began in 1186 A.D. He had twelve smiths of the highest skill officially appointed as the first group of the Imperial smiths. They were summoned from the different parts of the country and took turns each month to make swords for the Imperial Patron. Besides the twelve, there were also appointed a second group of twenty-four smiths. The Emperor himself sat at the forge and practiced the art under Nobufusa of Bizen, and Hisakuni of Awataguchi. The Emperor's own swords are still preserved in the Imperial collection and are very highly admired by connoisseurs. Under this patronage, the art was carried to great perfection and the works of these smiths are still preserved and treasured.

The Imperial smiths and their names are as follows: First Group, on duty in :—

First month, Norimune of Bizen. Second month, Sadatsugu of Awoye, Bitchiu. Third month, Nobufusa of Bizen (Not the same smith as the Emperor's tutor) Fourth month, Kuniyasu of Awataguchi, Kyoto. Fifth month, Tsunetsugu of Awoye, Bitchiu. Sixth month, Kunitomo of Awataguchi, Kyoto. Seventh month, Muneyoshi of Bizen. Eighth month, Tsuguiye of Awoye, Bitchiu Ninth month, Sukemune of Bizen. Tenth month, Yukinari of Bizen. Eleventh month, Sukenari of Bizen. Twelfth month, Sukenobu of Bizen. The Emperor's tutors:—Hisakuni of Awataguchi, Kyoto :—Nobufusa of Bizen

The Second Group of the Imperial smiths. On duty in :—

First month, Kanemichi of Bizen; Kunitomo of Awataguchi. Second month, Morosane of Bizen; Nagasuke of Bizen. Third month, Shigehiro of Yamato; Yukikuni of Bizen. Fourth month, Chikafusa of Bizen; Yukihira of Bungo. Fifth month, Kanechika of Bizen; Sanefusa of Bizen. Sixth month, Noritsugu of Bizen; Yoshifusa of Bizen. Seventh month Tomosuke of Bizen; Munetaka of Awoye. Eighth month, Akisane of Bizen; Sanetsune of Bizen. Ninth month, Kanesuye of Bizen; Nobufusa of Bizen. Tenth month, Tomotada of Bizen; Sanetsune of Mimasaku, (probably of Bizen and son of the smith on duty in Eighth month.) Eleventh month, Kanesuke of Bizen; Norimune of Bizen. Twelfth month, Norisane of Bitchiu; Koresuke of Bizen.

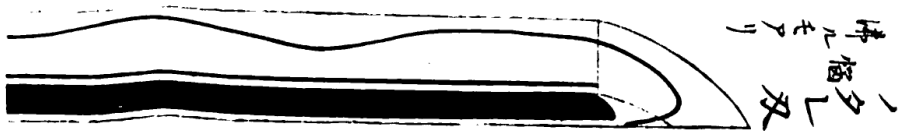
When the Emperor Gotoba was removed to the Province of Oki he had with him six smiths. Their names are; Norikuni of Awataguchi, Kyoto. On duty, first and second months; Kagekuni of Awataguchi, on duty third and fourth months; Kunitsuna of Awataguchi, on duty fifth and sixth months; Muneyoshi of Bizen, on duty seventh and eighth months; Nobumasa of Bizen, on duty ninth and tenth months; Sukenori of Bizen, on duty eleventh and twelfth months.

The Kamakura Shogunate, or the military government, which came into power in 1192 A.D. extended very great patronage and encouragement to the swordsmiths. The masters of the craft were invited to Kamakura, and here it was that the celebrated school of Soshiu smiths was founded by the great Masamune towards the beginning of the fourteenth century. Thus under the patronage of the Kamakura Shogunate a new school of great influence was established and perpetuated the revered name of Goro Niudo Masamune and also of his ten disciples.

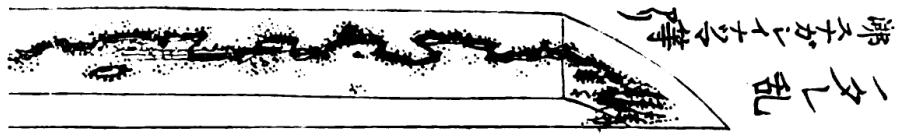
Under the Ashikaga Shogunate which came into power at the close of the fourteenth century, a period of comparative tranquility was enjoyed for about a century and a half. During that period no great swordsmiths of special merit adorned the age, and the art rapidly fell into a state of decadence.

It was from about the time of Hideyoshi, the Napoleon of the Far East, that a revival set in, and many a skilled artist flourished under his patronage. This revival which commenced about the middle of the sixteenth century continued until the close of the seventeenth century. For two hundred years afterward peace was enjoyed under the Tokugawa Shogunate, and no special occasion was offered for the appearance of smiths of exceptional skill. It was always during the periods of internal strife that great masters of the craft appeared, and the revival of the art which set

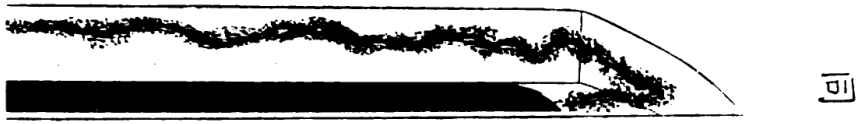
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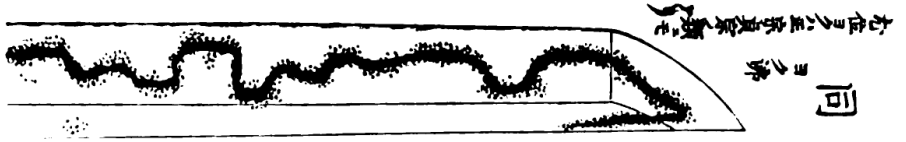
11. Notare.



12. Notare with varied effects.



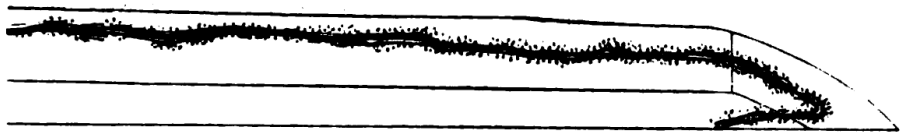
13. Notare with varied effects.



14. Notare with varied effects, often seen in masterpieces of Masamune, or Sadamune.



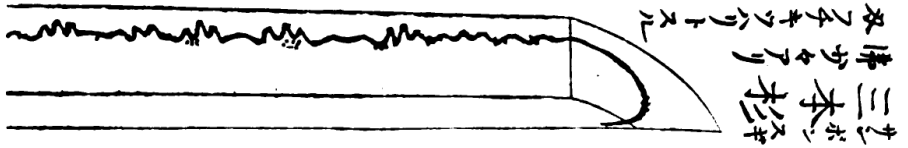
15. Notare with varied effects.



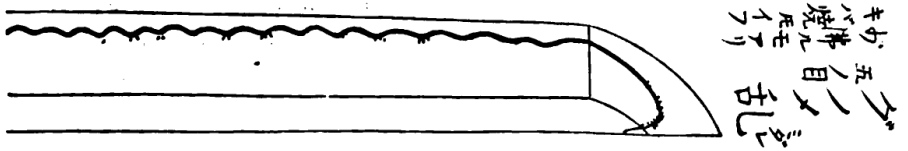
16. Notare with varied effects.



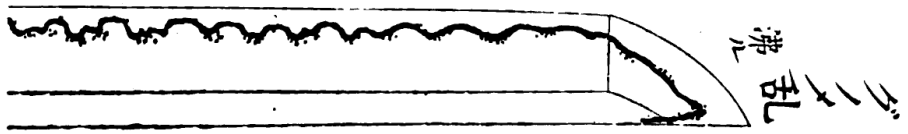
17. Hitatsura, niye covering body of blade.



18. Sambonsugi or three tops of cryptomeria.



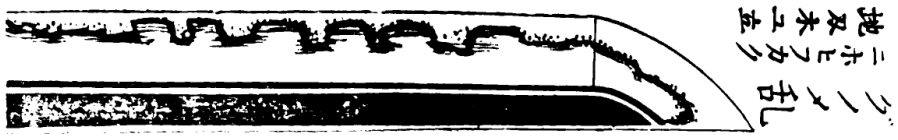
19. Gunome midare.



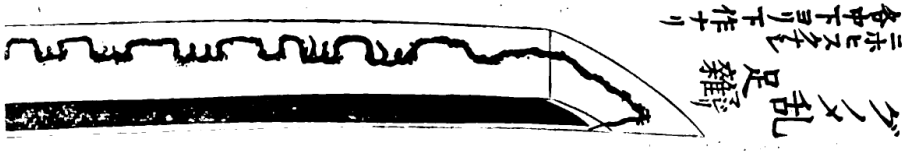
20. Gunome midare.

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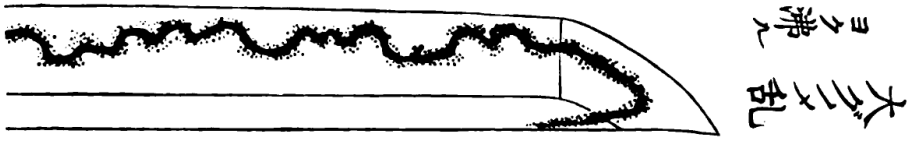
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21. Gunome midare.



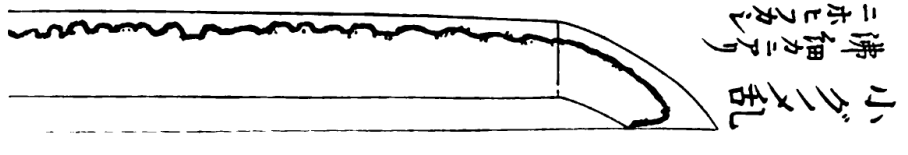
22. Gunome midare with indentations running edgewise.



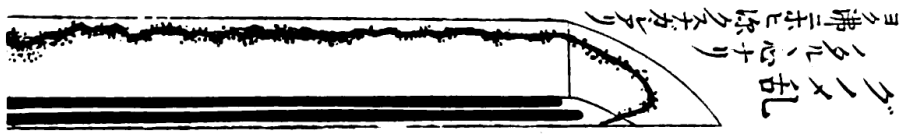
23. Ogunome, or prominent Gunome.



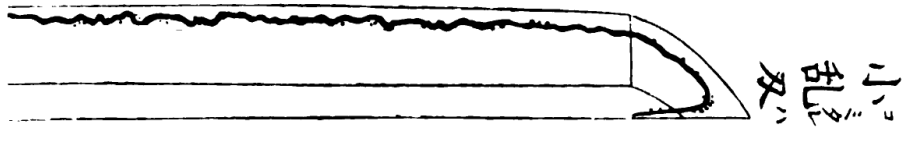
24 Ogunome, or prominent Gunome.



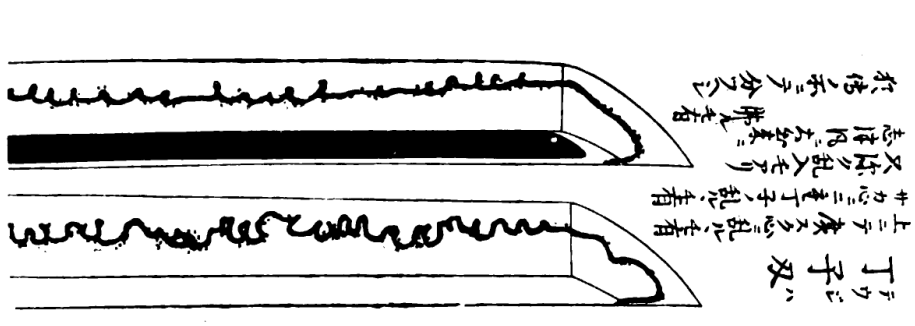
25. Shogunome, or smaller Gunome.



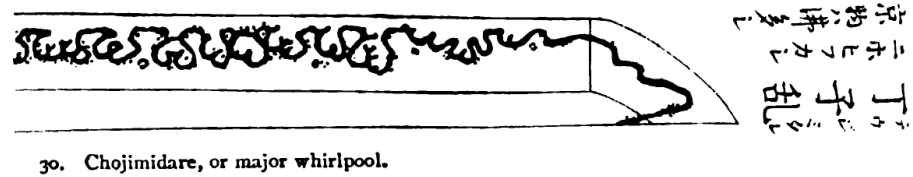
26. Gunome.



27. Komidare or minor wavy edge.



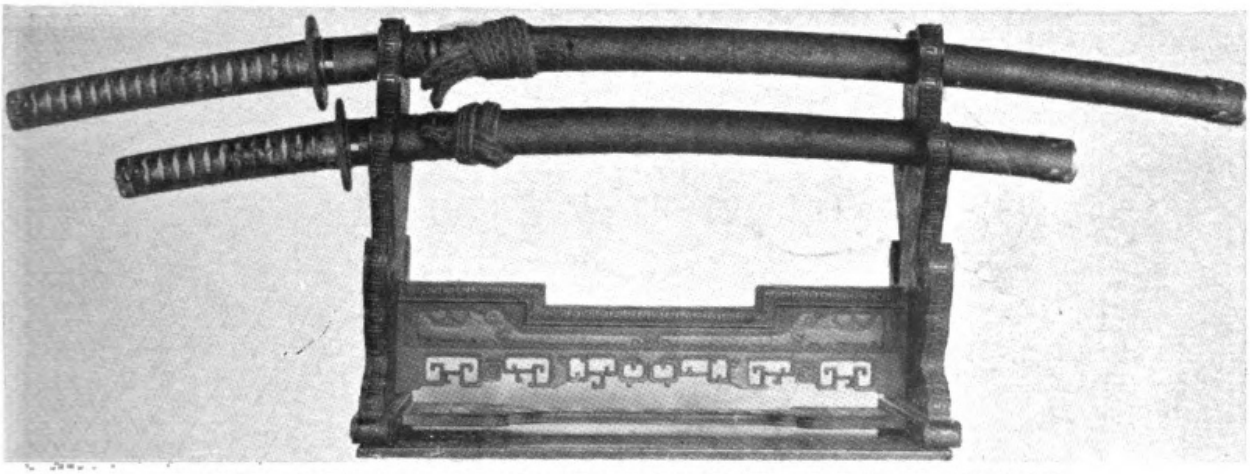
28. and 29. Chojiba or whirlpool effect generally seen in masterpieces.



30. Chojimidare, or major whirlpool.

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PAIR OF SWORDS WORN BY LORD HORI OF IIDA, SHINANO PROVINCE.

in under the patronage of Hideyoshi called into existence a new class of the blade known as the Shintō, or modern blade.

The tone of this class of blade is entirely different from the old sword, and as many as twenty-seven masters of the class are recorded, their productions being generally very marked in the thickness and weight and also in the color of the steel. Imported iron began to be used to a considerable degree.

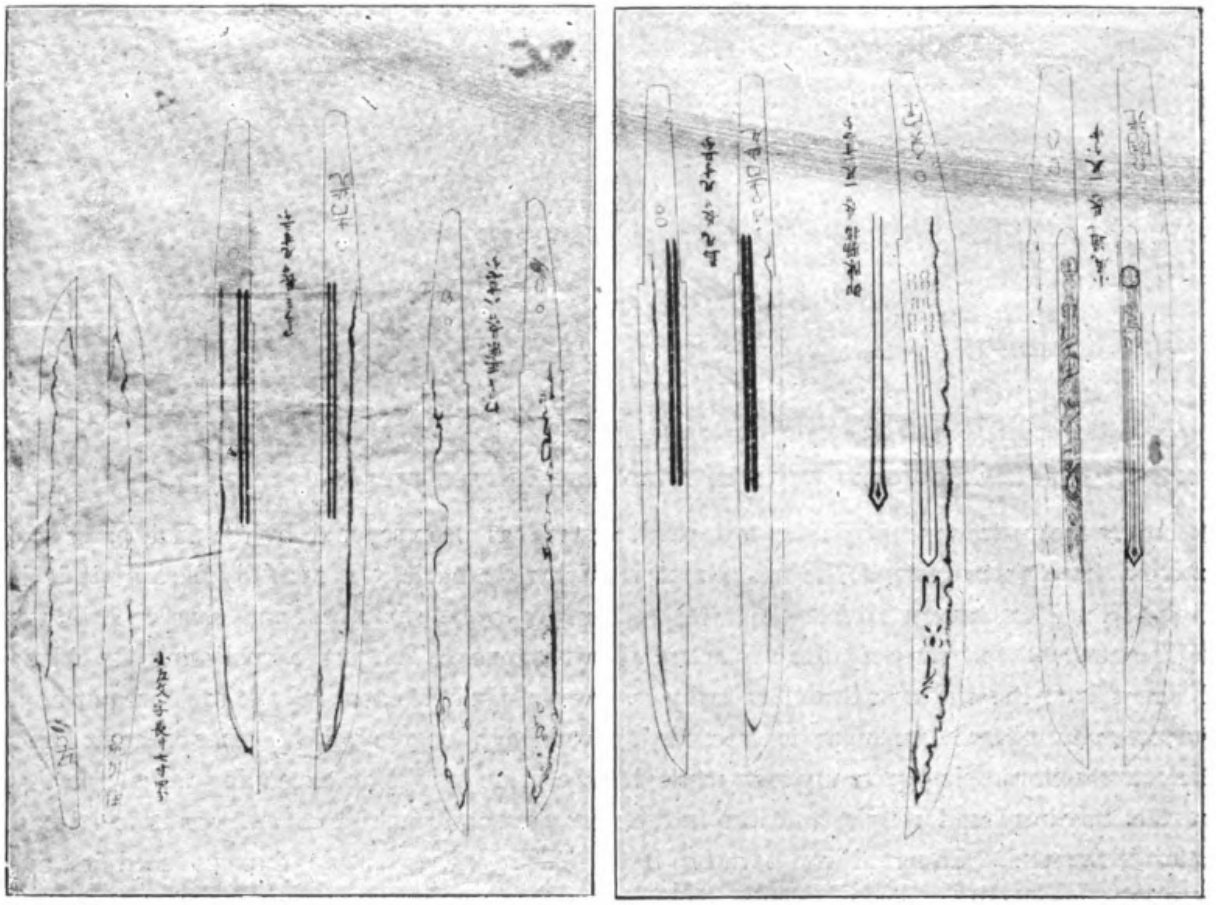
Since that time no great improvement was introduced and the history of the swordsmith may be considered as practically ended with the names of Masahide, Naotane, Hosokawa Masayoshi, Kiyomaru and others who lived in Yedo in the middle of the nineteenth century when the Tokugawa Shogunate fell and the Meiji government came into power.

General Description of Swords.

The ancient swords by great smiths were not straight blades. When the curved form came to be introduced is not definitely known, but the curve served to make the blade more efficient by drawing the edge over the thing in contact after it had been struck with sufficient force. The Japanese blade is built up of small pieces of steel welded together by the sheer effort of the forger. The traces thereof are visible on the surface and are known as the *hada* or the grain of the blade. The character of the *hada* serves as important datum in determining the school of the maker. After the necessary temper of the steel has been secured by the final process of firing the blade it is carefully filed until it is ready to be smoothed and sharpened by the whetstone. The art of polishing the blade was a distinct branch of the trade, requiring a very high degree of skill, the appearance and the value of a blade depending largely on this process, and great importance was attached to it.

The Japanese blade thus polished first appeals to the eye as consisting of steel of two distinct tempers. Along the edge, and bordering on the mirror-like body of the blade, there is a line of white, with a misty effect. The line may be either regular or irregular with wavy appearance. The misty portion forms the edge which is sufficiently hard to be sharpened like a razor. On that portion of the blade where the hard steel of the edge and the mild steel of the body blend together there are produced several fancy effects, as shown in the diagram, and they are called the *hamon* or *yakiba*. Each of the *hamon* is specified by names as nearly descriptive of the appearance as possible. The kind of *hamon* is very important in judging the merit of the blade and also in ascertaining the school to which the maker belongs. In some there are pearly discs scattered over the misty surface, and such spots are called the *niye*, while the misty effect is called the *nioi*. The former developed with the highest skill forms a short line which may be called a silver stream. It is called by connoisseurs *kinsen*, or the line of

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BLADES REPRODUCED FROM A PICTURE-ROLL BY HONNAMI KOTOKU OF THE SIXTEENTH CENTURY. IT CONTAINS SEVENTY-TWO MASTERPIECES TREASURED BY HIDEYOSHI.

gold. This effect is visible only on the choicest class of blades, such as Sadamune, Kunitoshi, and others of a similar grade.

One of the most important qualifications of a Japanese blade is the grace of its form. It is necessary of course that it should appeal to the eye as an efficient weapon of real practical value, but at the same time a good sword must be in its general lineament a graceful piece of workmanship to command wide respect. A high class sword when unsheathed is sure to fill the onlookers with a sense of awe. This feeling must be peculiar to the Japanese who have been taught to value and honor the sword from their childhood, but it is not only the bright shining surface and the sharp edge that inspires the mind with that feeling. A great deal of the effect depends on the shape and general make-up of the blade.

Schools of Swordsmiths.

There are over ten thousand smiths on record who were distributed throughout the Empire. They cover a period of nearly twelve centuries. When a sword is submitted for inspection, a connoisseur is generally expected to be able to tell the age and the school of the maker, if not his name. The formidable number of makers extending over a period of twelve centuries appears at first to be totally beyond any human attempt to discriminate one blade from another, and much more to point out its maker without exposing the tang. But thanks to the efforts of predecessors, this extensive field had been reduced to a comparatively small compass.

The swords belonging to the period of five hundred years commencing with Amaza and Amakuni in the beginning of the eighth century, and ending with the Genriaku era (1184

1. Small sword by Sa, one of the ten disciples of Masamune, middle of fourteenth century. 2. By Yoshimitsu of Kyoto, middle of thirteenth century. 3. By Masamune. 4. By Yoshimitsu. 5. By Sadamune who was first of the ten disciples of Masamune. 6. By Kunimitsu under whom Masamune is supposed to have learned the art.

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A.D.) are very few. From the Genriaku era to the Kemmu era (1334-5 A.D.), a period of a century and a half, is the time when high class swords by great masters were abundantly produced. The productions of this period which have been preserved are very numerous, while the swords produced during the two hundred and fifty years of interval war closing with the rise of Hideyoshi, when swordsmiths all over the country had their hands full, are now widely preserved in private collections. Following this period, another century and a half, commencing with the Keicho era, (1569-1614 A.D.), produced a new class of the blade known as the Shintō, or modern sword. Then followed a period of decadence during two centuries of perfect peace.

Thus it will be seen that it was the period of internal war lasting for about three centuries and a half which produced the greatest number of excellent blades and this was preceded by a period of a century and a half coming down to the Kemmu era (1334-5 A.D.) when great masters appeared. Consequently the twelve centuries of the history of the sword are practically reducible to a period of five hundred years. The seven centuries both preceding and following the time when the greatest number of blades were produced, can be left out of consideration in judging the merit and the age of the blade.

As for the number of schools of swordsmiths, the same method of reduction is applicable, so as to facilitate the memory. The forges are distributed all over the sixty-six provinces, each of which contains no small number of smiths. But they may be classified according to five schools, and by remembering the characteristics of these forges it becomes quite possible to determine the class and merit of any blade. There are exceptions and anomalies, but they are not sufficiently numerous to modify the rules adopted by the Honnami Family.

The five schools referred to are the Bizen, Seki, Soshiu, Yamato and Yamashiro. The first contains the largest number of smiths. The Seki school of the Province of Mino comes next. All the forges scattered throughout the Empire are either the followers of one of the five schools, or independent makers of very limited extent.

The Yamashiro school so called from the name of the Province and generally known as the Kyoto product, originated from the celebrated Munechika of the tenth century. His school is classed as the Sanjo blade. There are also in the same province the following branches; the Awataguchi, Rai, Riokai, Ayanokōji, and the Heianjo.

The Yamato school contains the following branches: The Senjuin, Shikkake, Tayema, Tekai, Hosho, and Kanabo. The Bizen school is subdivided as follows; Kobizen, or the old Bizen, dating prior to the Genriaku era (1184 A.D.), Fukuoka Ichimonji; Yoshioka Ichimonji, Osafune, Kosori, Chokusō or Naomune, Hatakeda, Ōmiya, and Yoshii.

Kindred to the Bizen school but possessing prominent characteristics, the Awoye forge produced celebrated masters. Awoye is the name of a district in Bitchiu, the neighbouring Province of Bizen. The oldest smith of this forge was Yasutsugu of the eleventh century. The Seki school of Mino Province, had its origin in the Yamato school. The oldest smith on record is Tofuji of the middle of the twelfth century. The most celebrated master of this school was Shizu Saburo Kaneuji who came to Mino from Yamato and afterward perfected his skill under the great Masamune. Shizu occupies foremost rank among the ten disciples of the master. There are in this school four principal branches, the Akasaka, Seki-Senjuin, Kanemoto and his following, and the Hachiya.

The Soshiu school, or the Kamakura forge, originated with the great Masamune whose influence permeates all the prominent forges of the country. He travelled extensively and wherever he went the improvement and progress made in the craft showed his influence.

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The fame of this school was wide-spread and the traditions were faithfully followed by the smiths nearly all over the country, especially in the fifteenth, sixteenth, and seventeenth centuries.

Besides the Kamakura forge personally established by Masamune, there are also the Odawara forge of the same Province (Sagami or Soshiu) and the Shimada forge of the Province of Suruga. In the former the name of Tsunahiro of the sixteenth century stands foremost, and in the latter that of Yoshisuke who was one of the pupils of the founder of the school.

A foreign collector should remember that in the transfer of a high class sword, it is sentiment not money that predominates in the Japanese mind. It would be an unpardonable offense if a dealer should sell, or assist in the sale of a valuable sword, to a foreigner. General Viscount Terauchi, Minister of War, once said to the writer on the occasion of a meeting of the Sword Society, that he heard that I was recommending fine swords to foreign collectors, and closed his remark with the admonition,—"I cannot approve of it." It is needless to say that the Viscount was totally misinformed on the matter, and I record it here as indicating an attitude typical of men of his rank and influence towards valuable swords. This will also serve to show what little chance a foreign collector has in the way of procuring a masterpiece of the craft.

Etiquette of the Sword.

When a sword is offered for inspection, the moment it is received in the hand, the edge is turned toward the holder. In handling a sword for inspection, the owner, if he knows the etiquette of the thing, will do so with both hands and the edge toward him. Before unsheathing the blade, a bow is made to the sword in the hand. This is a greeting not only to the owner, but to the spirit of the smith. When unsheathed, the edge should also be always towards the body, or at least away from a friend. Both sides having to be examined, it will be impossible to keep the edge constantly towards the person, but the blade is handled so that neither the edge nor the point be directed towards a friend. After the sword has been placed in the sheath it is again saluted with a bow. In case of a mounted sword, the handle is always covered with a piece of cloth before placing hand on it for unsheathing. Connoisseurs generally carry with them a piece of silk called the fukusa which is made for the purpose. The Japanese sword is never handled or treated as though it were a curio, but it is treasured as the manifestation of the soul of the samurai.



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PREPARING SEAWEED FOR FOOD.

The Seaweed Harvest

By TETSUTATO YOSHIOKA

Director Marine Product Experimental Laboratory

IF the mention of seaweed suggests to lovers of classical ideas of poetry and romance,—Galatea and the sea nymphs, —or to the philosophical, the ancient picture of all mankind gathering seaweed on the shores of life, I regret all the more having to disappoint such by descending to the very prosy and practical consideration of its commercial utility.

In no other country in the world, perhaps, are seaweeds utilized to the same extent as in Japan. At all seasons of the year this product of the deep is harvested, and it forms not only a large item in the food of the people but the material from which many articles of commerce are manufactured.

The entire coast line of Japan abounds in marine plant life of every variety, more so possibly than the shores of most other countries, and along this whole coast line of some 17,500 miles, thousands of people are constantly engaged in gathering in a harvest of fish and plant life, a crop that is more to be relied upon than the harvest of the fields.

Of the more than six hundred varieties of Japanese seaweed there are few that have not some special use or value. The Mokudzu (*Cladosipon decipiens sur Okam*) and the Futomodzuku (*Mesogloria crassa Suring*) are usually eaten with raw fish; while such varieties as Amanori (Phorphyra), Aonori (*Entermorpha*), and Matsumo (*Chardaria*

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abietina Rups.) are dried and used as a relish. From the Tsunomata (*Chondrus*), and Funori (*Gloipeltis*) varieties, glue is manufactured, while the Tengusa species (*Gelidium*) is made into an excellent isinglass. Inferior qualities of Kombu (*Liminaria*) produce iodine, while the better qualities are used as food. The Hondawara (*Sargassum*) is a cheap and valuable fertilizer.

This bountiful harvest of the sea has its influence on the life of the Japanese people. Seaweeds such as the Hondawara are to be seen on ceremonial occasions; at New Year it is used to ornament the mochi cakes. The Kombu is regarded as appropriate for weddings and other festive occasions. Not infrequently, however, does seaweed become the theme of the Japanese poet, though its most interesting aspect is the fact that it forms an annual asset to the nation of no less than 3,000,000 yen.

Nature has greatly favoured the country by making Amanori, the most valuable of Japanese seaweeds, also the most common. This variety is to be found everywhere along the coast of the Empire. In its raw state it is freely eaten, but its chief commercial value depends on handling it in a dried condition. The mode of securing the weed is as interesting as it is unique. The branches of trees are bunched together and made fast in bays and river mouths where the daily tides bring in their harvest of the deep and leave it clinging to the branches. Sometime after the Amanori has attached itself to its secure anchorage it attains a growth sufficient to warrant collecting, which is done chiefly in the month of November. As soon as the weed is brought in it is washed in several waters, and after the sand and all extraneous matters are eliminated, the clean seaweed is placed on a chopping board where it gives way to the quick strokes of a deftly handled knife. The minced weed is thereafter put into a wooden receptacle where water is allowed to drip on it though a bamboo screen. The final process is drying in the sun, after which it is ready for the market, where it brings an annual return of nearly 2,000,000 yen.



BUSY HARVESTERS ON THE BEACH.

The industry in dried nori has been carried on in Tokyo for more than a hundred years, Asakusa being the great center for its production and sale. Though the sea has long

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UNDERGOING DRYING PROCESS.



WHERE THE PRODUCT IS MARKETED.

receded from its ancient borders in that section of the city since the industry first began, the descendents of the old inhabitants still pursue the occupation of their forefathers, encouraged by the ever increasing use of this commodity throughout the Empire.

Kombu, the species devoted to occasions of congratulation, is found chiefly along the northern coasts of Japan, and the time best adapted for gathering it is the latter part of July. The seaweed gleaners scatter it over the dry sand of the beach where the sun soon deprives it of all moisture, after which it is cut into faggot-like lengths and sent to the dealers. Before being eaten it has to be steeped in water and flavored with sugar and soy. To

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MAKING STARCH FROM SEAWEED.

prepare this variety for export to China, where it finds consumption to the extent of nearly a million yen yearly, it has to be put into boiling water and afterwards repeatedly dried in the sun, when it is sent abroad in paper bags.

The best quality of the Tengusa, from which isinglass is made, comes from the waters of the Pacific. The period for collecting it varies from March to September, according to the locality; as it grows on rocks below tide water and can be got only by diving. This part of the operation is performed chiefly by women, who are really more expert at it than the men. That gathered in the warm season has a greater commercial value because containing a greater percentage of gelatine. The weed is dried on the shore, packed in straw bags, and sold to the manufacturers of isinglass and glue, the annual output of the article having a value of some 400,000 yen.



SEAWEED ANCHORAGE.

There are various centers in Japan engaged in the manufacture of isinglass, but those about Osaka and Nagoya are the most important. This product, which the Japanese call *kanten*, is peculiar to Japan, and is used not only for food, but for the somewhat unrelated purpose of cement. The food product is prepared by first drying the weed in the sun for a considerable time, and then after boiling it for three or four hours, the mass is allowed to cool, when it is submitted to a pressure that runs the liquid isinglass into a mould to be solidified. It is next laid on a board, cut in pieces

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WHEN THE CROP IS GATHERED.

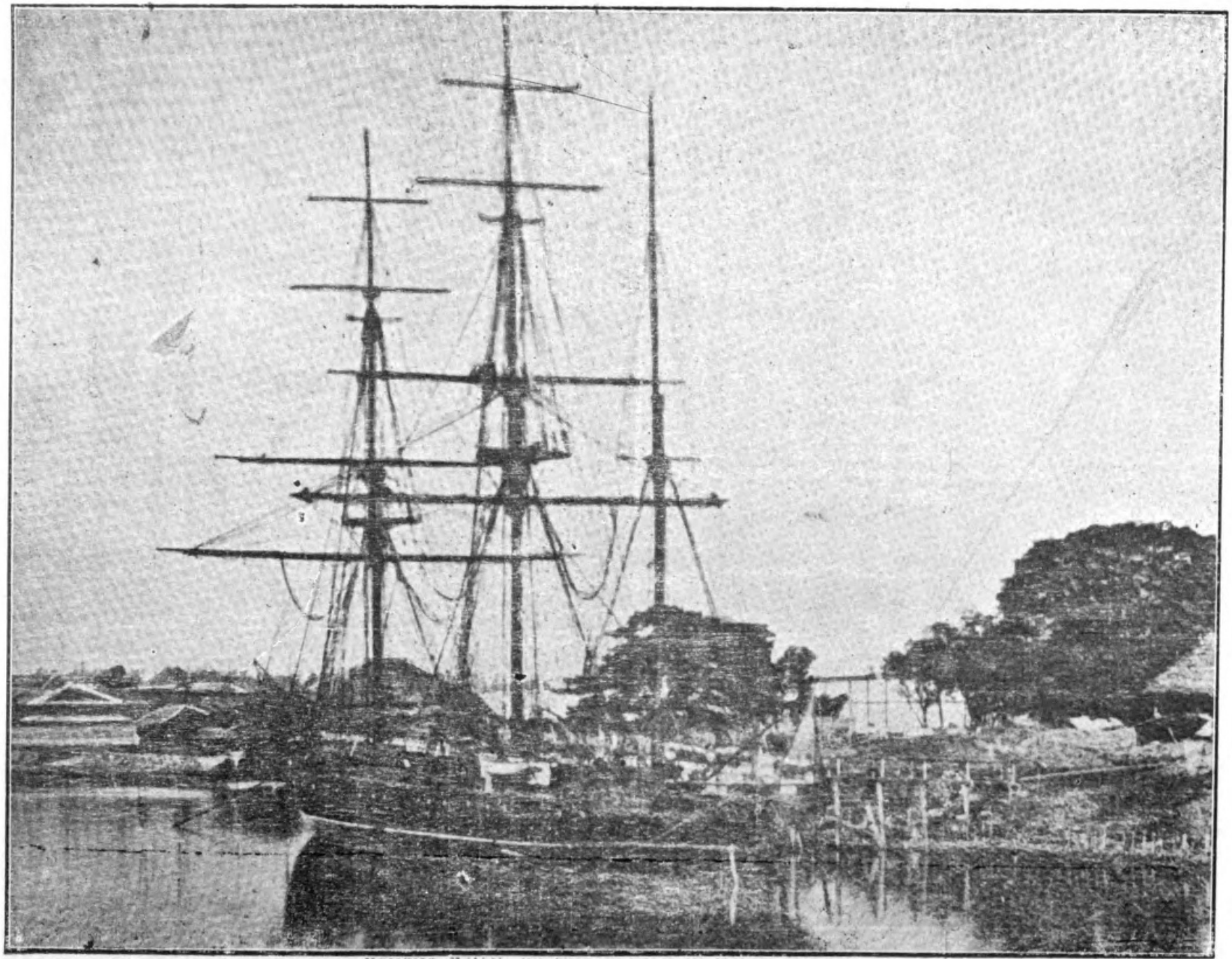
of uniform size, tied up in bundles of a hundred pieces each, and disposed of to the public. A favourite Japanese sweetmeat called *yokan* is nothing more than this isinglass mixed with sugar.

The variety of seaweed known as Funori has found use in Japan from very ancient times for the manufacture of glue, and the demand for it has so increased of late that it is now imported in considerable quantities from Korea. Funori grows on the surface of the rocks and is gathered at low tide, being scraped off with oyster shells. Dried in the sun and sieved in bamboo screens, it is either made immediately into glue or put through a further refining process of repeated washings and sun-dryings, the chief use of the more refined product being to add lustre to certain textiles.

The Kajime (*Ecklonia cava Kjellm*) variety is gathered from submarine rocks with long rakes, and is found above tide water only in warm localities. Though not infrequently taken as food, the chief use of this seaweed is for the production of iodine.



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KENCHO KWAN, OR THE BEAGLE IN TOKYO HARBOR.

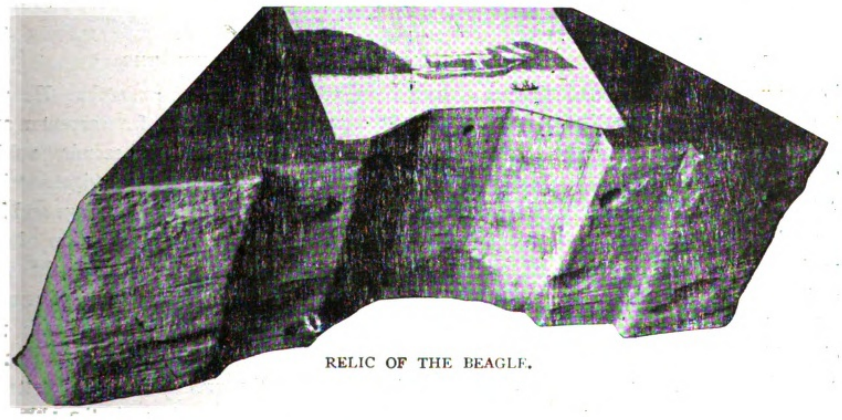
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Darwin's Ark the Beagle

REMAINS OF FAMOUS SHIP DISCOVERED UNDER AN OLD TEMPLE.

AMONG the many things quaint and curious which will be on view at the Anglo-Japanese Exposition in London, some of the exhibits will probably appeal to the artistic or scientific taste, as the case may be, but among the exhibits which are sure to have a small but exclusive circle of admirers, there will be a unique collection of objects closely associated with the late Charles Darwin. It would perhaps surprise many people in England if they knew what interest is shown in the great naturalist in

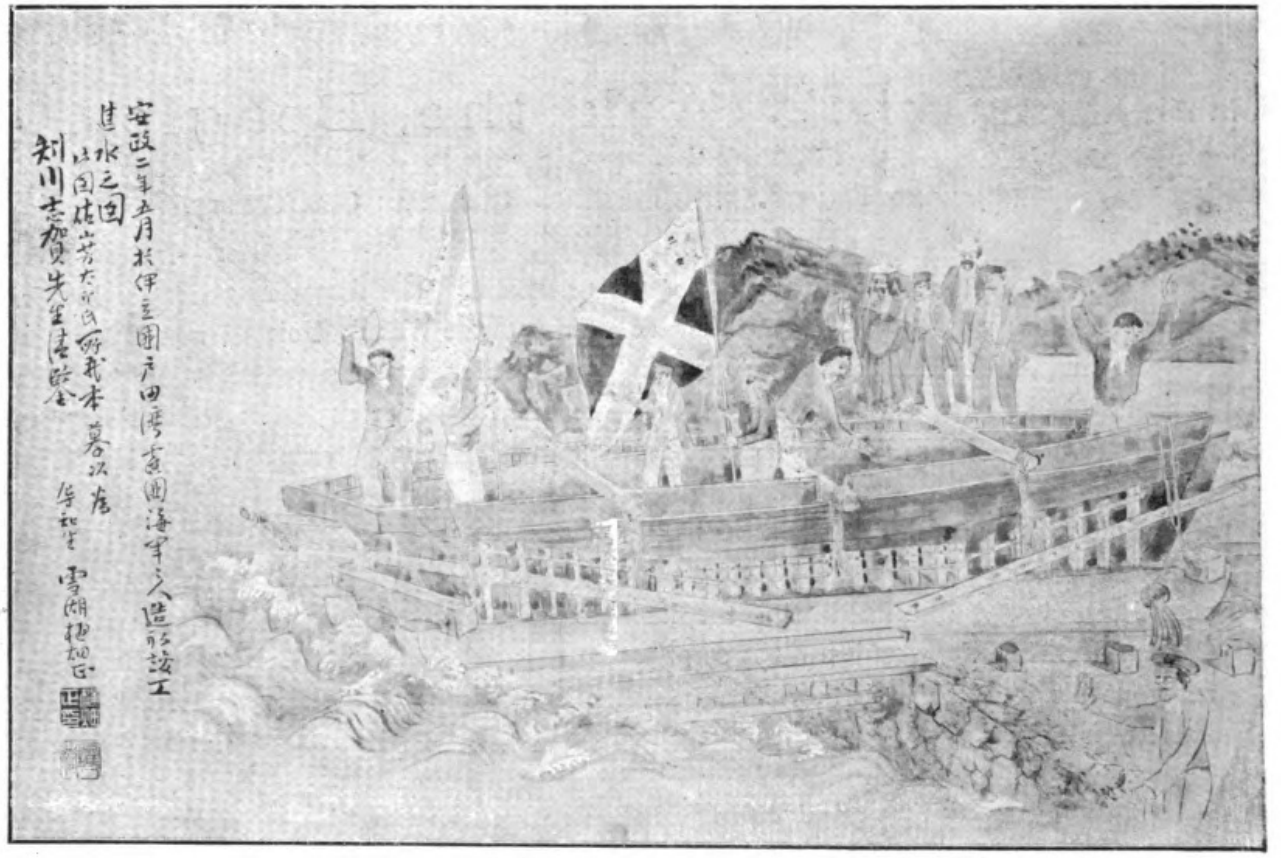


RELIC OF THE BEAGLE.

Japan. This interest of course is confined to a small circle of learned men, but it is a very keen interest, and is one more example of the benefit the world derives from the distribution of knowledge, which breaks down barriers between nations, erecting in their place monuments of friendship.

Some months ago quite a little excitement was caused in Tokyo by the reported discovery under an old temple of a piece of wood said to be a piece of the Beagle, the ship in which Darwin made his important scientific researches. The discovery was made by Mr. Shiga of the Waseda University in Tokyo and was the result of a series of inquiries which revealed a story that is not without interest, and which shows how persistently Mr. Shiga pursued his investigations over a period of many years. Some twenty-five years ago in his student days Mr. Shiga saw in a copy of Little's *Living Age*, an American magazine, a paragraph which said that the Beagle in which Darwin made his memorable voyage had passed into the possession of the Japanese. The young student thought he would make an attempt to find out what had become of this vessel and in 1886 in a chance conversation with the officer of a Japanese warship, he was informed that up to 1881 the old vessel was moored in the vicinity of the Naval College in Tokyo harbor, and was known by a new name, the Kencho Kwan. Following up his inquries, Mr. Shiga learned that the vessel had been formerly on the active list of the Japanese Navy, but had been sold at auction at Shinagawa, and afterwards

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AN OLD PRINT SHOWING THE

broken up. There was no doubt now as to the fate of the Kencho Kwan, but still its identity with the Beagle was not yet proved. The investigator then sought the Japanese Admiralty and after a lapse of time was informed that the Kencho Kwan, a six-gun brig made of teak, had been built at Liverpool and that Beagle was her former name. The ship had at one time belonged to the Satsuma clan which had bought her at Nagasaki from an Englishman in 1864 for $47,500. In 1870 it was presented as a gun boat to the central government. In 1880 the Kencho Kwan, as it was then named, was converted into a training ship. In 1881 it was struck off the active list and finally in 1889 it was disposed of at auction to a Shinagawa ship builder for the sum of Yen 3,276.

A digression may here be made in favou of this Shinagawa ship-building company i order to explain something of its rise in th ship-building industry, which was due to an accident of some historic interest. The founder of the firm was Mr. K. Oaki who was born at Heta in Izu penninsula. He was brought up to the trade of a carpenter and had no intention whatever of becoming a ship-builder. But in 1856 a Russian frigate named Diana was cast ashore near his village and became a total wreck. The isolation of the district in those days, compelled the ship wrecked men to find some means of removing themselves from the place, and with one accord they resolved to construct a new vessel out of the wreck which lay scattered about on the beach, as shown in the old print reproduced here. The villagers willingly gave what assistance they could, and Mr. K. Oaki and his son were among those who helped in the work. Here they learned their first lesson in ship-building, and fortune smiling upon the younger of the two, he afterwards removed to Tokyo and established dock yards, his enterprise developing into a large and profitable business. It was the second Oaki who bought the Kencho Kwan from the government.

Mr. Shiga's investigations with regard to the Beagle were proceeding smoothly when

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RUSSIANS LAUNCHING SHIP AT HETA.

they received a temporary check. According to the records of the Shimadzu family, the overlords of the Satsuma clan, the fact was duly entered of a six-gun brig built at Liverpool having been purchased and later brought to Satsuma. But there was a material point of difference, namely, that the ship formerly bore the name of the Stork and not the Beagle. This was a great disappointment to the investigator, but he was subsequently able to establish the fact from official documents that while the Kencho Kwan had been launched at Liverpool under the name of the Beagle, at some unknown period its name had been changed to that of the Stork.

Mr. Shiga had now cleared up a very important point, and he was naturally very anxious to find out whether any part of the ship still remained. It will be remembered the vessel was disposed of to a ship-builder in 1889. Mr. Shiga therefore got into communication with the head of this ship-building company at Shinagawa. The builder said that he himself had superintended the breaking up of the brig and that he remembered the event quite well, and as Mr. Shiga was intensely interested in the final disposal of the remains of the ship, the builder called his men together and asked them to relate all they knew about the event. One of the men said that a piece of the frame of the ship had been buried by the side of a small temple dedicated to Suitengu, the Neptune of Japanese mythology, and that it could easily be found. Mr. Shiga lost no time in following up this clue There is was, dirty and old, a piece of teak three feet long and one foot thick. This discovery was only made a few months ago and it caused a sensation and aroused a great deal of curiosity and also some controversy.

The triumphant investigator was now naturally anxious to make his discovery known and also if possible to set at rest the shrewd doubts of his friends. Therefore, on the centenary of Darwin's birth, a few months ago, Mr. Shiga invited his friends to his house. Prior to their arrival he had gathered together

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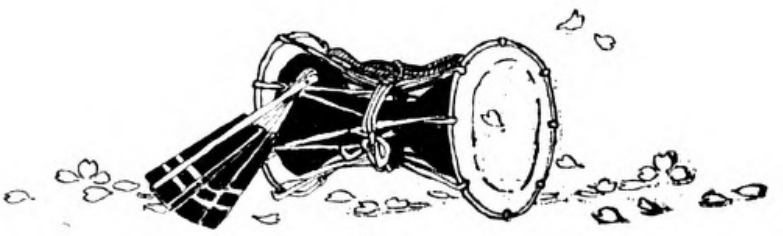
all the articles he could. Mr. Shiga had not only been a great admirer, but also a student of Darwin, and he was able to get together a very respectable exhibition of relics of the great man. Many scientific men were asked on the occasion, and there in the place of honor they found the piece of wood which had caused so much trouble to unearth and such difficulty to establish its identity. The guests were mainly from the Imperial University; they were quite alive to the importance of the find, and there was a great deal of discussion. Opinions were divided. One of the gentlemen present, Professor Watase of the college of science, expressed his doubts, and said that the vessel which Mr. Shiga had been so anxious about was no doubt named the Beagle, but it was not *the* Beagle, there being two vessels of that name. Now this was an unexpected development. Mr. Shiga, to prove his claim, appealed to the foreign public and endeavored to settle the question of the identity of the Beagle which was sold to the Satsuma clan. He maintained that the relic, if not Darwin's Beagle, was none the less interesting to Englishmen, especially as the fate of the real Beagle was involved in darkness.

As an outcome of the dispute, communication was opened with Mr. Reid, Secretary of the Japan Society in London, with the object of having not only the piece of timber, but other relics exhibited in London during the Anglo-Japanese Exposition. There is little doubt that public interest there will be sufficiently awake to establish the fate of the vessel in which Charles Darwin made his celebrated voyage.



PICTURE PAINTED ON RELIC.

Cop'ed by P. Shimada from drawing by Martini of the Beagle in Magellan Straits.



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Eastern and Western Ideals

By KUNITAKE KUME

TRANSLATION is never an easy task; but it is especially difficult when it comes to expressing the ideas of the East in the languages of the West. Even the Bible after repeated translations into the tongues of Europe has still many passages inaccurate or ambiguous. In the same way when the Kojiki, Japan's most ancient historical record, was translated into Chinese, Japanese scholars readily detected the omission of many important points of interpretation. If this be true of translations into a kindred language it must be all the more so of translations into a language so far removed from Japanese as is the English. The difficulty is still further accentuated by the poverty of expression in the Japanese language, in which one word is so often made to do duty for a multitude of various ideas or things.

I may here be allowed to illustrate my meaning from personal experience. Some thirty-eight years ago when Prince Iwakura was despatched on an official mission to Western countries I happened to be included in his suite. Upon our arrival in England we were accorded every welcome, and Sir Harry Parkes, then British Minister to Japan who chanced at that time to be at home, could not do enough in kindly taking me about to the most interesting places and introducing me to the intricacies of Western civilization. I well remember how much struck I was by his remarkable comments on that occasion. The Far East, he said, must be regarded as having been too highly favored of the gods, being rich in all that supplies the wants of man without human effort; with the result that the inhabitants have remained compartively undeveloped; consequently Oriental countries were in rather a backward condition. But in England, for example, continued Sir Harry Parkes, being the last country created by Heaven, the soil was very poor and could not support the population without strenuous effort, and thus the people from sheer necessity were obliged to exert and develop their wits, till by mining, manufacturing, trade, and general education, they had evolved a high intelligence and had become the foremost people of the world. Then as we went our round of sightseeing, he proceeded to show me the proof of all he had claimed for England's greatness.

These remarks of the great Englishman illustrate, or at least suggest, the fundamental difference between the conditions that produced the civilization of the East and that of the West. The people of the Occident, unsupported by nature and thrown upon their own initiative, rapidly developed those intellectual and moral qualities that have brought such signal achievement; while the inhabitants of the Orient, pampered and weakened by nature's abundance, have remained to a large extent stationary. This of course is the real reason why commerce and industry, valued so much in the West, was regarded as beneath notice in the East. Thus the Japanese classification of society elevated the farmer and the producer to a position in the vicinity of

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officialdom, while it relegated the merchant and the trader to the lower levels. The samurai class corresponded somewhat to the gentleman class in England; while the artisan was always placed above the plyer of trade. Now these social differences gave rise to a fundamental divergence of ideas and language, which renders the task of translation from one language to the other usually very difficult, and often impossible.

It will be found, therefore, generally true that the people of the Occident lay more stress on artificial products, the results of human intelligence and labour, while the Oriental concerns himself chiefly with nature and her immediate contributions to human subsistence. With this wide divergence as to what constitutes the acme of human existence, there must also be wide differences as to what constitutes value and profits, with resultant limitation in media for expressing ideas. Once, in a preface of mine to a French book, to be translated into that language, the translator had the utmost difficulty in finding a corresponding French equivalent for the Chinese word "ii" (profit), the word *profit* very inadequately conveying an idea for which there is really no proper equivalent in European languages. Von Siebold, too, confessed to having encountered great difficulty in translating the word "wealth" into Japanese.

Similarly the customs in dress that differentiate the East from the West, have had an important influence on language. Japanese clothing varied widely as to class; consequently there is no one word for clothes, as in English. And in the matter of food also there is a divergence of idea still more radical; for in the West the staple food is wheaten bread baked in an oven, whereas in the East all such food is boiled, necessitating a difference in cooking utensils; while the same principle applies to methods of eating. A certain Japanese prince while being educated in London once had great difficulty in answering the question of a famous English lady as to how his countrymen could possibly eat a boiled egg, or manipulate a leg of mutton with chopsticks. Moreover, on account of the differences in methods of housebuilding there are processes in the stage of construction, and also tools, which have no corresponding expression in English. In 1859 when translating a scientific book into Japanese no word could be found for the word "sponge" nor for the word "pendulum;" only after several years when these things came to Japan, was their real verbal significance understood by the Japanese. We are frequently misunderstood abroad because of our small soap consumption, whereas rice bran does us very well as a substitute.

It is likewise a matter of considerable difficulty for Occidentals to understand the Japanese conception of *filial piety* and *loyalty* which are the basis of Oriental politics and society. When the late Marquis Kido, a man noted for his extreme filial piety, was in the United States, he was greatly shocked one day to see an old lady rise and give her seat to a younger one; it seemed to him that such a thing could not possibly happen among a people with any conception of filial piety: all appreciation of the duty that juniors owe to elders appeared to him as greatly lacking. In discussing the subject with a professor in Washington he was yet again shocked by the remark of the American that when the Marquis returned to Tokyo the professor supposed the first thing he would do would be to give an account of his foreign travels to his wife instead of to his parents, which procedure would, of course, be highly improper in Japan. The Marquis, when relating these facts to me, expressed great regret that he had seen so little evidence of filial piety in the West. In China, filial piety meant loyalty to the family, but in Japan it stood for loyalty to the sovereign, so that the words for this virtue have a different signification in the languages of Japan and China, and no equivalent at all in the languages of Europe. As with the

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Oriental, life was more easily sustained, the family formed the unit of society; but in the West where life was more strenuous, the life and effort of the individual became paramount, producing an individualism which cannot be adequately translated into an Oriental tongue.

The matter becomes yet more complicated when we approach the subject of religion. The word "Shin" (God) which in Chinese means the God of Heaven, in Japanese represents any one at the head; which conceptions of deity have no corresponding expression in European languages where the word God covers all idea of deity. In the same way the word "Shinsei" which in China means godly, means in Japanese only something sacred. The Chinese apply the word only to the illustrious sovereign, while in Japan it may be applied to priests of wide learning and high morality. It is probable that the wide divergence between the East and the West in conceptions of deity may be accounted for by the same natural conditions that have produced such differences in the civilizations. The Oriental, living near to Nature and depending on her for his sustenance, found his happiness in the easy life possible to him; while the Occidental, owing to hard conditions of survival, naturally was led to look for his greatest happiness in the future and to depend much on supernatural aid. Thus the East is more materialistic than the West; its prayer is more concerned with present conditions than future possibilities.

The above contentions will find confirmation by comparing the divergent ideas of the East and West on music and dancing, especially with reference to the connection of these with religion. In Japanese the "mai" or dance, signifies something different from the Chinese idea, for in China it is the custom for several to dance in company to music. In Japan, however, the dancer is clothed in flowing robes, and seldom more than two are seen going through the posturing, accompanied by hand-clapping. In fact the dance of Japan cannot find words in European languages to express the Japanese idea of it. For such performances as the "Utai" (No dance), the "Mai" "onkioku" (music) were originally intended as religious services in honor of the gods and to affect the emotions of the worshipper. There was no idea of mere entertainment as in Europe. Even at present the Japanese dance has an interpretative function somewhat like that of the opera in the West; but as the fundamental conceptions of it are different, the two motions cannot be similarly interpreted. The only dance in Japan that has any resemblance to those of the West is the "Shibai," or theatrical performance, which came into vogue about 250 years ago; but even this must be regarded as a degenerate form of the No dance, and originated with the desire to provide entertainment or recreation for the lower classes, hence the rigid avoidance of it by the upper classes. The differences of conception, therefore, with regard to this subject still further emphasize the difficulties of the East and West in translating into Japanese, or vice versa.

The general history of Europe also has been so different from that of Japan that the difficulty of translation must be affected by it. European nations have for so many centuries lived in such constant fear of attack that the subject of invasion is even still a nightmare to them; whereas, the Japanese people, living beside the Chinese who built a great wall for their own protection and hated war, developed their civilization within their island home, untouched by terror of foreign invasion. For this reason the word "war" in this country has a somewhat different signification from the idea expressed by that word in Europe. In Japan, war never meant anything of an international nature; it was simply a duel on a large scale. But the necessity and spirit of self-defence were kept well in mind and regarded as highly important. The Chinese having to protect themselves from the savages

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around them regarded war as a matter of self-defence, and gave the word a more comprehensive meaning than it attained in Japan. The European conception of war is usually associated with attacking the outsider and witnessing scenes of slaughter and carnage. This is quite different from Japan where the cultivation of a martial spirit is looked upon merely as a matter of self-respect. The foreign nations regard commerce as sufficiently important to become a cause of war, while Japan has never attached such importance to it. Thus, while in the West war is looked upon as a savage instinct, the Japanese hold it a very proper and natural proceeding, if forced to it by unjust attack or contravention of rights.

Unless these differences are realized and understood there is danger of radical misunderstanding between the East and West. This must be especially remembered when reading translations of Japanese writings and newspaper articles appearing in the foreign press. With this precaution as to the difficulty of translating accurately the ideas of the East into the languages of the West, many a lamentable misunderstanding may be avoided.

The Monkey and the Ant

ONE day the Monkey saw the Ant climbing up a tall tree, and thought that he would amuse himself at his expense.

"Look here, Mr. Ant!" said he, how quickly you are ascending the tree! Won't you have a race with me to the top of the tree? I am certain that you can beat me."

"All right," replied the Ant, and both started to run up the tree from the bottom. In a minute the Monkey had reached the middle branches of the tree, while the little Ant had scarcely travelled an inch.

The Monkey looked down laughingly upon the Ant, and began to perform his favorite acrobatic feats upon one of the outstretching branches. It suddenly gave way under his weight, and he fell to the ground, and was so badly hurt that it was sometime before he could pick himself up. In the meantime, the Ant had reached the top of the tree, and won the race.

One who relies too much on his own ability often fails. S. AKIMOTO.

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Men I Shall Never Forget

(From the Japanese of Musashi-no)

Translated by

ARTHUR LLOYD

Chapter III.

"WHAT most took my fancy was the hollow land that stretched between Kugutoge and Aso-yama. It is said that this depression was once a crater, the largest in the world, and indeed it looked so as we stood on the edge of the Kujutoge plateau and saw the walls of cliff bounding the cup-like stretch of land on the west. At Nantaizan the former crater has become the fair and clear lake of Chuzenjo; but here, at Aso, the bottom of the old crater has turned into an expanse of field land waving with cereals, and diversified with villages and copses, over which, as we gazed on the scene, the setting sun was pouring its mellow light. In the middle of the depression we knew that there was a village called Miyaji, which boasted of an inn at which we intended to rest our weary limbs and enjoy our innocent dreams.

"As we stood at the edge of the plateau we were in two minds as to what course we should pursue. We were tempted to stay for a night and rest in the hut at the top of the mountain, so as to have the fine sight of the volcano by night. But we reminded ourselves that we were pressed for time, and so, by a stern act of self-denial, got on to the road again and made our way with all convenient speed in the direction of Miyaji. The slope that led down the hill had an easier gradient than that by which we had made the ascent, and we followed an easy path that wound like a snake through the dry grass, over the bold mountain spurs and down into the deep gullies, and, as we approached a village, the hillside was dotted with packhorses returning with their loads of dried grass. It was a beautiful sight, the grassy spurs of the mountain, the paths leading across them to right and to left, the strings of packhorses and horsemen, the warm evening sunlight gilding the whole scene, the tinkling of the horsebells and the evening hum of the villages in the hollows. The plain at our feet seemed so near, and yet the descent was not to be accomplished in a moment. We were stepping out manfully, but it was on the verge of sunset when we finally trotted into the outskirts of the village.

"By the time we got to the village itself, the sun had quite disappeared and the shades of evening were falling, the evening activities of the village were in full swing. Grown up men and women were hastening to finish the tasks of the day whilst the fading darkness still remained, the children were getting behind the dark hedges or under the eaves of the houses. The homesteads were already aglow with the bright blaze of the fires lighted beneath the kamado, and on all sides were the sounds of young voices laughing, singing, or crying.

"You may see a scene like this in almost any country village; but this scene made a deep impression on me by reason of its striking contrast to the solitary sombreness of the plateau of Aso San. I seemed to have fallen into another world when I was suddenly plunged into this happy group of human beings.

"It was all we could do to drag our weary steps along, and as the sun set, both my brother and I felt that the way had been exceedingly long. It was with a kind of

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homesick longing that we passed through this village and pushed on bravely towards Miyaji.

"After leaving the village, our road now led us for a time through copses and cultivated fields. The daylight had now completely died away, yet we noticed that, as we walked, our shadows lay black and distinct on the path before us. We turned around for an explanation of the phenomenon: the new moon was just peeping in the western sky to the right of one of the peaks of Aso, and, with an air of proprietorship about her, was quickly pouring her transparent bluish light over the villages in the hollow land.



PRESENTLY HE LOOMED IN SIGHT.

"Looking up at the sky above us we now perceived that the smoke from the volcano, which had been a pure white all day, had been caught by the moonlight, and now stood out, the color of ashes, in marked contrast to the azure expanse of sky which formed its background. It was a sublime sight,—awe inspiring, and yet how beautiful!

"Our path had just brought us to a bridge, over a narrow ditch, and broader than it was long. We seized the opportunity to rest our weary feet, and leaned against the hand rail watching the continually varying phases of the pillar of cloud above us. Quite involuntarily we found ourselves listening to the distant sounds of human voices down in the village, and whilst we were thus engaged, there came from the direction of the road by which we had been travelling, the rumbling sound as of an empty wagon, which came nearer, until at last we felt that we could almost put out our hands and touch it.

"A few minutes later we could hear that there was someone with the wagon. He was singing a stable song in a loud, clear voice as he walked and the sounds blended harmoniously with the rumbling of the wheels. I could not take my eyes off the changing hues of the smoke from the volcano, nor my ears from the song of the approaching traveller.

"Presently he loomed in sight.

"'A good old place is Miyaji;
"'At Aso's foot,—dear Miyaji,'

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"He was drawling out in his rustic melody, and dashed along by the head of the bridge on which we were standing. I cannot tell you why it was, but both his appearance and song touched me to the quick.

"He was a vigorous young man, to all appearance some five or six and twenty years of age. He was holding the reins in his hands as he walked by the side of his cart, and he passed by the head of the bridge without deigning to give us a look.

"But we followed him closely with our eyes. The moon was shining on his back, and his face was in darkness. We could not even catch a glimpse of his side face, for he looked straight away from us, but the outlines of his sturdy frame have impressed themselves indelibly upon my memory. I kept my eyes glued to him as long as he was in sight. Then I lifted my head and gazed up at Mount Aso. This is another of the 'Men Whom I shall never forget.'

"My next instance occurred when I was waiting for a steamer at Mitsugahama in Shikoku. I can well remember the occasion. It was in the beginning of summer. I had left my hotel early in the morning, and, having ascertained that my steamer was not due until the afternoon, was spending the time in strolling along the beach and through the streets of the little port.

"Mitsugahama owes its prosperity to its close proximity to Matsuyama, which lies only a short distance inland. The day on which I happened to be there was one of the fair days on which the fishermen congregate in the little town, and the neighborhood of the fish market was a scene of the wildest bustle and confusion.

"I looked with unmingled delight at the busy and animated scene before me. A haul of fish had just been brought to the shore, and a group of nude, bronze, excited fishermen had gathered around the shining, splashing, wriggling denizens of the sea, as nimble hands picked them out of the meshes and placed them in baskets for the market.

"Farther away, by the little pier, women were sorting the contents of the fish baskets, separating their captures by sizes and species, repacking all that was good, and throwing away into a neglected corner of the beach all that was unfit for human food, or the manuring of rice-fields. That neglected corner of the beach was in itself a busy scene—village dogs



BUSY SCENE AT THE FISH MARKET.

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hunted there, as did also several dirty little specimens of humanity with smaller brothers and sisters tied on to their backs.

"In the market itself, men were chaffing, laughing, shouting; bargains were being made, and goods hauled over, carts were being loaded with baskets, and the little steamer in the harbor was puffing and snorting impatiently for the consignments which it was to carry with all convenient speed to the great market of Osaka.

"In the streets, there was the same animation; for booths had been erected there by merchants from many parts of the province, and the regular shopkeepers were doing their best to rival them, by displays calculated to attract the eye and satisfy the desires of customers of either sex and of all conditions.

"Above all, the morning sun, now tolerably high, was shining happily in a sky absolutely free from clouds. It shone on small objects and made them glitter and glance, on rougher ones, and gave them colour and warmth, on human hearts, and gave them the happiness of life.

"I, a stranger, without a single acquaintance in the whole of that motley assemblage, felt that I scarcely belonged to the happy scene of which I was a spectator. I wandered (shall I own it?) almost disconsolately from group to group and at moments came near wishing that I were one of these happy fishermen.

"Then my eye fell on a travelling musician, a *biwasō*, as we call them, with a large rush hat over his monkish garments, and twanging mournfully on his biwa in front of a shop a few yards distant from where I stood.

"No one listened to him, or heeded him, but it made no difference to his happiness. He did not belong to the things around him, he was self-centered in his bliss.

"I was drawn to look steadily at him. Presently he moved away. I have never seen him since, but I have never forgotten him."

At this moment there was a tremendous rattle of the shutters as the wind hurled itself at them in its impotent rage. Otsu stopped reading.

"Well," inquired Akiyama, "and what next?"

"I think I shall stop reading," replied Otsu. "There's lots in this book, but we shall never get to bed if I go on. But I should like you to know what I conceive the men I can never forget to be.

"I am a solitary being myself, and I go through the world without belonging to it, a piece of driftwood on the surface of life's ocean. From time to time I drift into the company of some similarly solitary person, working his way through life, as I do, and at once my heart knows that it is in close procinity to one of its kind. It may be a solitary farmer on a desert island in the Inland Sea, or a carter driving his team on the slopes of Mount Aso, or a wandering priest-musician at a fair,—my heart instantly divines that it is in the presence of one of its kinsmen, and the man I meet is at once numbered in the company of the 'Men I Shall Never Forget.'"

(The End.)

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Anglo-Japanese Exhibition

DURING the past twenty years few countries have participated more frequently, or to better effect in international and domestic exhibitions than Japan, and no doubt this activity has been part of the nation's policy to learn and acquire the knowledge of other peoples in order to accelerate the advancement of her own. As in many other things Japan's opportunities in this direction have been unique, and she has certainly shown decided ability in taking advantage of the opportunities thus afforded her. In this, of course, reference is made particularly to the Government of the country, for without the Government it might truly be said of the Japanese more than of any other nation that they rely implicitly upon the lead of their rulers, in this, showing greater wisdom than some of the more advanced nations.



BARON K. OURA
President of the Anglo-Japanese Exhibition

The first foreign exhibition in which Japan participated was the great World's Fair at Chicago in 1893, and this in many respects has proved most profitable to the nation. The China War followed in 1894 and the peaceful progress of the country was materially checked thereby, just as it has been checked by the War with Russia. In 1899, however, Japanese arts and manufactures were seen at the Paris Exhibition. Subsequently there were domestic exhibitions at Tokyo, Kyoto, and Osaka, the latter in 1903 being the greatest ever attempted at home. Then came the War with Russia, and in that year, 1904, was the Louisiana Purchase Exposition at St. Louis, when Japan occupied the space which had been taken by Russia, but was abandoned on account of the war. Japan was also represented at the Jamestown Exhibition by her warships, and at the Alaska-Yukon-Pacific Exposition recently held in Seattle. This year she is to open the greatest of her domestic exhibitions, which is to be held at Nagoya and which covers a much greater acreage than that of Osaka seven years ago.

But all efforts in this direction become insignificant in comparison to the work Japan is doing in preparation for the Anglo-Japanese Exhibition to be opened in London next month. This in its nature is different from anything that has preceded it, being important from a political as well as from a commercial point of view. The suggestion for this exhibition came from England at a time when the the British had offers from other countries of a similar character. Preference, however, was given to England's Eastern Ally, and in a very

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BARON M. MATSUDAIRA
Vice-President of the Exhibition



HIKOTARO WADA
Chief Commissioner

short time each country had appointed its Directors and Boards of Management, headed on England's side by Prince Arthur of Connaught, and on the Japanese side by Prince Fushimi.

This great scheme has been welcomed enthusiastically by both peoples, and both sides are making great efforts to produce exhibits of the worthiest and most representative character. Those of Japan will certainly be unique. National treasures of priceless value have been sent to London, articles which have never left the country. But even for this occasion some of these exhibits have not been sent without a protest from press and people, who have recalled the fate which overtook exhibits sent out of the country on a former occasion years ago, and were lost at sea by the sinking of the vessel which was bringing them home.



H. YAMAWAKI
Commissioner.

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T. HORI



Y. OKAMOTO



N. KANAZAKI



USHITARO BEPPU

COMMISSIONERS OF THE ANGLO-JAPANESE EXHIBITION

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Of things quaint and curious as well as valuable there will be a collection such as probably has never before been gathered in England from a foreign country. The work of collecting these exhibits has been conducted under the direction of Baron Oura, Minister of State for Agriculture and Commerce and Vice-President to the Exhibition. In many cases he has personally visited the heads of old daimyo families, and others in possession of treasures, some of which have never seen the light of day for generations, much less been seen by the Japanese people, having been jealously preserved in the family godowns. The treasures of the national depository at Nara, the Shosoin, have also been shipped by imperial order and with them the material from which can be constructed a faithful picture of Japanese civilization of a thousand years ago. The Exhibition will also, of course, be representative of everything in modern industry and commerce, the arts and sciences, education and beliefs of a rejuvenated and newly-enterprising people.

It is hoped that the Anglo-Japanese Exhibition will have great influence in extending the commercial relations of England and Japan. Mr. Yamawaki, one of the Commissioners, likens this Exhibition to a theatrical performance by a select company of actors, as designed to attract the attention of the world,—while Mr. Sonoda, President of the Nobles' Bank, who lately returned from Europe, thinks it presents Japan's greatest opportunity of proving her progress to the world.

The late war did much to advertise Japan as a great country, but the mass of the people abroad are still ignorant of the Mikado's Empire as it is to-day. As the old Japanese proverb has it, "One seeing is better than a hundred hearings," and a visit to the coming Exhibition will do more to enlighten than any other form of information accessible to the mass of the people of Europe.

The officials appointed on the Japanese side of the Exhibition, are Honorary President, Prince Fushimi. President, Baron Kanetake Oura, Minister of Commerce and Agriculture; Vice-President, Baron Masanao Matsudaira; Chief Commissioner, Mr. Hikotaro Wada; Commissioners; Count Hirokichi Mutsu, Mr. Yeitaro Okamoto, Mr. Harushige Yamawaki, Mr. Sukekiyo Toyohara, Mr. Tei Hori, Mr. Ushitaro Beppu, and Mr. Naozo Kanzaki.



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Gohei: the Castaway

FIRST JAPANESE TO TRADE WITH THE UNITED STATES

ZENIYA GOHEI was born in the eighth year of Meiwa or in 1771, in the small village of Miyanokoshi. From childhood he was noted for a spirit of daring, and at the age of fourteen he entered the service of a ship owner named Tōzaemon Asaya. He soon left however, and was found with a craft of his own, prepared for independent business. Starting with a crew of five seamen he began a private coasting trade covering all the ports between Yezo and Nagasaki. In a few years he became so prosperous that he was able to have branch offices in various places; and at a time when the Tokugawa Government had forbidden the Japanese to trade with any except Dutchmen and Chinese, Gohei conceived a bold scheme of searching the high seas for foreign ships and trading with them. His motives were not purely commercial; for he was a man who believed that great advantage would accrue to his country from foreign commerce. At that time, also, it was against the law of the nation to build ships of more than 500 koku, and yet Gohei soon had in his posession over thirteen ships all of more than the legal capacity. With such ships he could venture further from shore than his competitors, and soon not content with coasting about the islands of Hachijo, the Kuriles, and the mainland where he had made a great fortune trading on the credulity of the natives, he put far to sea in hopes of meeting with foreigners.

One day while coasting off the Kuriles, Gohei and his men sighted what appeared to them a great monster emitting steam or smoke from its mouth. Gazing at it with an amazement not unmixed with awe, they soon perceived it to be, what they afterwards learned to know, as a foreign steamer. Escape was impossible, and before Gohei knew what to do the steamer came to, put out a boat, and an officer was soon along side the tiny Japanese junk; and as the occupants of the latter beheld the strange men with long beards their hearts were almost in their mouths with fear. They had fallen into the hands of the red headed barbarians, and who knew what their end would be? Instead of committing violence upon themselves, they resolved to remain passive, while their captors by signs and gestures obliged them to go to the steamer. Once on board the foreign ship Gohei and his men were greatly relieved by the friendly attitude of the strangers. The ship proved to be a Russian merchantman, and though neither side understood the language of the other, they were able to exchange some articles, and soon parted.

Gohei returned home and disposed of the things he got from the Russians, at fabulous prices. Thus encouraged he kept up his practice of careering the high seas and bartering with the foreign ships he chanced to meet, and soon he had thirty-four branch offices carrying on a thriving trade in foreign imports, until it was not very long before he was a millionaire. The commodities in which he did most traffic were woollen goods, paper, and drugs.

He had, withal, a manly and human disposition, and became as noted for his philanthrophy as for his trade. While he charged the rich exorbitant sums for foreign medicines, he often gave them away to the poor. The style of his residence made famous his native place, and the wonder of it is still a tradition in the Empire. His more than thirty warehouses and his host

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of employees and servants have become legends of history. He had five sons and three daughters, the youngest son, Yozo, inheriting the estate, as well as his father's genius. It was only to this son and to a trusted banto named Ichibei, that the father ever disclosed his secret commerce with the Russian merchants.

In the spring of the third year of Tempo (1832), at the age of sixty-two Gohei met with a disaster that ultimately proved to his advantage. With a party of eleven men he set sail for the Kuriles when an awful tempest arose and the ship became a battered hulk drifting helplessly before the wind. For over ninety days they thus drifted over the Pacific, subsisting on raw rice; but at last they came upon an unknown shore. It proved to be a part of California, now some twelve miles from San Francisco. Only six of the original crew at this time survived, and these were kindly treated by the Americans. While they were being cared for in San Francisco, Gohei had an eye to business and kept himself busy investigating foreign methods of trade and commerce as well as the various industries of the country. At last hearing of a ship bound for his native country, he obtained passage and landed in Shimoda, Province of Izu. Though it was against the law to permit a foreign ship to enter that harbor, the Americans were treated with due respect, and thanked for their trouble in bringing back the Japanese castaways, but in accordance with the law were obliged to depart immediately upon delivery of their charge, and the putting on board of the necessary provisions and fuel. Gohei and his fellow survivors were conducted to Yedo, the capital, and put under strict examination at the hands of the authorities. As Gohei kept his former dealings with the Russians a secret from the authorities, nothing criminal could be connected with him, and he was finally allowed to depart in peace to his own province, where he was welcomed with great rejoicing.

After a few months of rest at home the adventurous spirit of Gohei again got the better of him and he determined on another hazardous expedition in fulfilment of a promise he made to return to the United States with a ship full of Japanese merchandise. Collecting a cargo of lanterns, parasols, fans, bamboo ware, etc., Gohei set sail in the year 1833 in a ship of 2,500 koku, called the *Taihei Maru*, ostensibly for Miyakejima, but really for San Francisco, where he finally disposed of his goods at a good figure. Two wealthy American merchants, French and Auks, greatly admired the pluck and business ability of Gohei, and proposed to enter into regular business relations with him. This offer he had to decline, as his method of doing business was a secret to his countrymen. He explained to the Americans how his country was closed to foreign trade, and how the English and Russians had been trying in vain to persuade the Shogun to open the country to foreign ships.

The Americans marveled greatly when they realized they were talking to a man who had taken his life in his hands and would be immediately executed by his government were his schemes ever discovered. When Gohei bade farewell to French he left with the American a trusted servant named Tasaburo, who changed his name to Fredelston, and stayed in the United States for many years. In the second year of Koka (1845), French himself came to Japan, bringing Tasaburo with him, but as the authorities refused to admit him at Shimoda he was obliged to return. It was this action of the Japanese authorities which led to the coming of the American Mission under Commodore Perry, which finally succeeded in opening Japan to the commerce and civilization of the world. In this connection, however, it must not be forgotten that Gohei was indirectly the real cause of the opening of the country to the West, as but for his brave and adventurous character the Ame-

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ricans would not have taken the same interest in Japan.

In the seventh year of Tempo, Gohei was appointed a special contractor of the Prince of Kaga and allowed to wear two swords, a great distinction in those days to a person of the commercial class. For some time afterwards Gohei continued to carry on an export business with America, sending thither raw silk in considerable quantities and thus becoming the pioneer in Japan's staple foreign export. With regret do we record the fact that such a man had, in his old age, to fall upon evil days. In his eighty-second year his secret dealings with foreigners were discovered and the government of the time, in accordance with the barbaric laws then in force, sentenced himself and his family to execution, and ordered the confiscation of his immense property. This completely broke him down in health, and on the 5th of September, 1852, before the cruel sentence could be carried out, he passed away, leaving his family to suffer the fate he providentially escaped. Thus died a man branded as a criminal, but undoubtedly one of the most remarkable men Japan has ever had. His genius and courage were of the first order. Is it too much to say that but for him Japan would have been for some years longer isolated from the main current of world-civilization? The only surviving member of this adventurous son of Nippon is a grand-daughter, the child of his eldest son, Chōtaro, who was saved from the death sentence on account of her filial piety.



SNOW AND CHERRY BLOSSOMS

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IN SPRING TIME.

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Around the Hibachi

A Weird Cat

IN Japan it is a tradition that the cat is a weird creature which, having once taken a grudge, never forgets it, and seldom leaves her wrong unavenged. She is, moreover, credited with the superhuman power of assuming at pleasure various forms and of bewitching mankind. Of all the ghostly tales told of the tribe the following is perhaps the most characteristic and modern.

In the garden of a gentleman's mansion in Yokosuka there still stands a small shrine dedicated to a cat. Unlike more well known shrines, this is private property, and its history is known to but few persons beyond the occupants of the house and their intimate friends.

In bygone days while Yokosuka was yet a little hamlet of no proud degree, the master of the mansion kept a small cat as a pet. The animal so fascinated the man that he was completely enamored of its charms and held it in the greatest store. Caressed and petted by the whole family the cat became hopelessly spoiled and fell into wilful habits. But in the presence of the master she was all loveliness, betraying no indication of her treacherous nature. She was nevertheless a regular tiger to all the domestics, who hated her cordially and prayed that some dreadful disease might afflict her. Lest, however, they should excite her dire wrath, they swallowed their anger and did not complain to their master.

Though well fed and in various ways pampered beyond the average lot of cats, the animal contracted the habit of stealing dainties from the pantry when backs were turned; and the thefts at last happened so frequently that the master became aware of them. In his ignorance he at once imputed the offence to some of the female servants about his establishment; but all the servants protested their innocence. Some of them even wept that such shameful deeds should be ascribed to them. At the same time, they all knew, though they could not prove it, that the spoiled cat was the author of the depredations; and they went on hoping that in time their master would learn the secret, without their having to expose the cat.

One day a farmer named Hyokichi, who from long acquaintance and patronage had come to be regarded as one of the family, called at the house. This man was of a frank and open manner; and when he heard of the cat's doings and the disgraceful charges she was the

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means of having brought upon the innocent servants, his straightforward soul was mightily disturbed.

One evening as he lay crouching over a hibachi in a corner of the kitchen all by himself, Hyokichi saw pussy suddenly appear. Though she looked carefully around to see that no one was watching her, she did not notice the man. Cautiously pushing aside a sliding door she opened a cupboard and fell to devouring some savoury meat voraciously For a moment Hyokichi stood aghast. Directly the cat had finished her feast the man presented himself before his master, told all that he had seen, and as a loyal servant remonstrated against the injustice hitherto done the other servants. He noticed that Puss was sitting curled up on her master's lap; but he never thought that the creature would comprehend anything he had said; yet no sooner was his story finished than the cat grew fidgety, and as the man's eyes met those of the cat, he felt a cold sensation shoot through his frame. For from the animal's eyes a terrible and bloody glare of vengeance shone upon him, from which he could not escape until he took up his cap and sneaked away.

Long after he had departed from the presence of his master that bloody glare haunted him, and he began to feel uneasy. There was no sleep for him that night. Do what he might there was no escape from the horrible spectre. So he called upon a friend, and after relating the circumstances, asked for advice.

"This is a very serious matter," began the friend. "Don't you know that there is nothing so terrible in all the earth as the ire of a revengeful cat? If she once fixes her glance upon you she will never give you up until she has had her way with you; she will suck out your last drop of blood. Nowhere on solid land are you secure from the hate of an enraged cat. Fly for your life and betake your blessed carcass out upon the sea, before it is torn limb from limb. Away in the offing on the bosom of the deep is the least dangerous place for you to flee."

Bewildered and terrified the farmer immediately called for a few friends and had them row him, armed with sickles and bamboo spears, out upon the sea. Amid the weird flare of burning torches they sat in the chilly wind of night, tossing on the waves and straining their eyes towards the shore. About midnight they fancied they saw a vague indistinguishable object nearing them across the surface of the water; nearer and nearer it came, swimming with marvelous speed.

"Here comes the monster at last," they all exclaimed, and girded themselves to make ready for the fray. The weird object was now fairly in sight. It was no other than the cat they believed it to be! But it was no longer the lovely, innocent, mewing creature of the master's mansion. It now growled like a tiger and raved like a fiend. Out of the cat's fierce, glaring eyes darted a bloody and consuming fire of hatred. Every man in the boat unconsciously shrank back in momentary terror. When the cat at last reached the side of the boat and was on the point of clambering in, the men summoning all their courage, dealt the animal such furious blows upon the head that she finally fell back with a great unearthly yell into the deep and disappeared. Heaving a sigh of relief Hyokichi and his companions exchanged congratulations and proceeded to row shoreward in triumph.

Early next morning the corpse of the weird cat lay upon the shore. The neighbors indentified it and carried it home to its master. The man was deeply moved and greatly lamented the loss of his pet; but his grief changed into a somewhat uncanny feeling when he heard the strange story of how the cat came by its death. Whereupon he had the animal's body properly buried and a little shrine erected over the spot.

Nothing more came of the matter until one winter day some years afterwards, when Hyokichi was again calling at his master's house.

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The latter had ushered him into a guest room and desired to treat him to a dish of fresh pumpkins.

"What," said the farmer in a tone of great surprise, "pumpkins at this time of year! How did you manage to produce the vegetable in the dead of winter?"

"It is quite a simple matter," explained the master, "because you see they grow spontaneously in my garden!"

Just then a large dish of steaming pumpkin arrived, and looked so deliciously inviting that Hyokichi was about to seize the chopsticks and go at it, when a sudden and superior impulse stopped him;—

"Have you tasted these pumpkins yourself, sir?" he asked.

"No," came the answer. "I have reserved that honor for you."

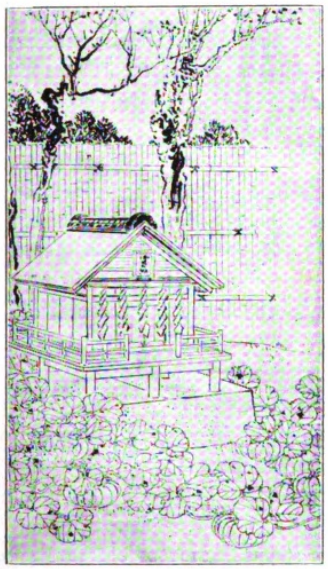
"May I be allowed to see where the pumpkins were grown?" pleaded Hyokichi.

"Certainly!"

As he was led into the garden and pointed to the place, he beheld pumpkin vines in plenty creeping and twining around the cat shrine.

"I should be greatly obliged if you would permit me to take a root of this wonderful pumpkin," said Hyokichi. The master of the garden acquiesced. But when the farmer began to dig up the ground, the carcass of the cat was uncovered, and there the astonished and terrified farmer beheld the pumpkin vines growing out of the bloody, glaring eyes of the weird cat, and congratulated himself that he had forborne to taste the fatal pumpkins.

The following day the owner of the garden summoned a certain priest of noble virtue and had him offer prayers and incantations to exorcise the spirit of the cat. From that time nothing weird has happened; and the shrine is still preserved with great care.



A LITTLE SHRINE ERECTED OVER THE SPOT.

S. AKIMOTO.

The Bigness of a Little Kindness

IN Japan where a wicked demon called "Despair" often seizes and destroys the persons of unfortunate people, lived an old man who all his life had been haunted and threatened by this evil spirit.

His face was bronzed with weather and age, and but for a bit of grizzly beard, his appearance would have resembled one of the old gods in the ancestral temples.

This man during most of his adult life had lived like a horse, pulling a jinricksha, yet never made more than a hand-to-mouth living for himself and family.

With bare feet and ill clad body, through the bitter winds and snowy slush of the winter streets, through the intense heat of the humid, sultry summer days, often through mud ankle-deep, or up stiff and rocky inclines, the old man toiled on day after day, year after year, pulling his fares for only a pittance that scarcely kept body and soul together.

The demon that had dogged his footsteps all the years, making him feel that life had no kindnesses, now attacked him in a form more violent than before. It came in the shape of a new police regulation regarding the jinricksha pulling business. This was the last straw; it meant starvation to him.

The first day after the new order came into force the old man could hardly break

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himself from the habit of going out first thing in the morning to look for a fare. But toward night as the pangs of hunger grew upon his old woman and himself, he thought that in the dusk he might venture out unnoticed by the police.

It was one of those breathless oriental nights, when low clouds like hot steam encompass the inhabitants of the earth, and seem to shut off all ventilation. For a long time the old man perspired and waited while the weary population thinned away from the streets, but, in the hurry and rush of new Japan, every passenger wanted a younger and speedier man, and so he was passed unnoticed. Then the demon came up very close to him, looked into his face, green-eyed, formidable, and horrid.

Good luck at last! A man stepped into the jinricksha and spoke kindly to the old man. The demon disappeared like a receding shadow, and the fires of youth began to burn in the old man's muscles and joints as he tried to trot away amidst the dancing lanterns of the weirdly lighted streets.

But he had gone only a few yards when the demon caught up with him again. A dapper little man in the summer uniform of a policeman held up his finger, and the old jinricksha man was at once under arrest; he had violated the law respecting the limit of age, and was forthwith taken to the police-box and fined five sen. It was an immense sum to him, and alas, he had not the wherewithal to pay, and must go to prison.

Just then another jinricksha man who had been tramping about all day in search of fares and made little, came along and heard the story. He had only two and a half sen left, with supper still to get, but he willingly tendered his mite in payment of the fine. The officer, however, refused to accept anything less than the fine imposed. The old man was hopeless. The demon of despair returned. When there seemed nothing for it but a hot night in a smothering cell, another jinricksha coolie, wending his way homeward after a hard day, happened that way, and paid the balance of the fine. The good Samaritan was himself just on the safe side of the age limit; but he put the old fellow-laborer in his jinricksha, and pulled him. This last act of kindness set the sad music of the old man's life to a new key; for every day fails not in its mite contributed by some jinricksha coolie who calls to share some extra liberal fare in the course of a lucky day.

SENDO.

The Princess and the Painter

Kondo Noborinosuke, a noted samurai, was also distinguished as a painter and no one was surprised when the fame of his art reached the ears of the court nobles at Kyoto. A wedding had been arranged between a princess and the Shogun Iyemitsu; and, as it was decided that one of the gifts should be a screen of faultless and



PAID THE BALANCE OF THE FINE.

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exquisite taste, the Premier of the Shogun's government was asked to make arrangements with Kondo to paint on it the eight celebrated scenes of Lake Biwa. Now this Prime Minister chanced to be very unpopular on account of his arbitrary disposition, and naturally when he was chosen to convey the request to Kondo, it was promptly, but courteously declined. As a samurai, he affirmed, he was ever ready to lay down his life for the Shogun, but his painting was a matter in which he was not bound to obey any man, not even the Prime Minister.

The Premier was thus placed in a very awkward predicament, for he had given his pledge to the father of the princess that the screen would be forthcoming. Still, it was not within his right to enforce the matter, as he had no power over Kondo.

To assist him out of his difficulty he sent for one Okubo Hikozaemon, a man, who, though he had been long in the service of the Shogun and was well advanced in years, was still active in court circles, and was generally considered a diplomat of the first order. This man expressed the conviction that the matter could be easily adjusted, and asked for a thousand gold ryo to be given to Kondo, which amount was duly sent to the residence of Okubo.

The next morning, Okubo, alone and unattended, as was not the custom in those days, betook himself to the house of Kondo. As a great man in the service of the Shogun and of venerable age and mien, the visitor was received with becoming ceremony and respect.

In the course of what seemed a casual conversation, Okubo brought up the subject of art, and began to discourse on the genius of the painter with flattering reference to his noted achievements in this direction.

"I hear that you studied under the great Kano Tanyu," remarked Okubo, "and that you are supreme in the art. A man like myself, who has passed most of his life on the battlefield, is deprived of the opportunity for cultivating such accomplishments. It is fortunate for the samurai who is born in times of peace."

"Your remarks," replied Kondo, "cause me more shame than honor, for I regard it as beneath the dignity and position of a samurai to be dabbling in paints; it was only as a means of whiling away moments of oppressive leisure that I gave this study to the art. It has always been a rule with me, however, never to receive orders for painting, even for the highest remuneration. Only the other day the Prime Minister desired me to paint the famous Lake Biwa scenes for a marriage gift to the princess and, in accordance with my custom, I had to refuse."

Okubo applauded the expression of such a sentiment, emphasizing the opinion that such ideas well became a samurai; and Kondo was manifestly pleased with this frank appreciation of his character from so prominent a member of the soldier's profession.

At last Okubo inadvertently observed that he himself had for some time a screen in his possession, that he very greatly desired to have it painted, and only regretted that his means did not afford the service of a great artist, but he would be delighted if at any time Kondo could see his way to depicting a few scenes on it at his leisure.

The samurai artist softened into a sympathetic attitude when he thought that here was a man who ought to be a daimyo, and yet he could not have even an insignificant thing like a screen; so he began to relent a little.

"I thank you for your kind interest," continued Okubo, "and beg to assure you that I appreciate your scruples with reference to keeping art as a thing apart from money, but I have in my house the rarest plant in the whole of Dai Nippon, the celebrated ivy of five colors, reputed to have been presented to the Shogun by the Dutch, and not even a daimyo has ever been allowed to look at it. This precious plant was given me by the Shogun himself, and this I shall be glad if you will accept

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of me as a token of my gratitude if you will but paint something on my screen."

Upon hearing of the marvelous plant Kondo's curiosity got the better of him, and he finally agreed to have the screen ready in two or three days. Whereupon Okubo remarked carelessly that, as the artist was about it, he might as well paint the Biwa scenes, as it would be a constant pleasure to have in his possession the scenes that had been refused even to the Prime Minister, and he would, moreover, like in this way to be in a position to humiliate the Premier.

Without a suspicion of the crafty designs of the old warrior, Kondo duly executed the picture, and when it was despatched to the residence of Okubo, the ivy plant was returned in exchange.

Kondo was so everjoyed with the plant that he made a great feast and invited his friends to come and admire the curiosity as it stood in state in the tokonoma, the five brilliant colors blending and presenting a sight of unique interest. The various guests expressed admiration for the plant and profusely congratulated the owner on the good fortune of having the personal treasure of the Shogun come into his hands.

But just as they were about to disperse, one of the guests, who had been carefully scrutinizing the strange creation ventured to suggest doubt as to the genuineness of the product. The colors, he thought, were the result of paint. Kondo stoutly combated the idea, and refused to believe it until after an application of liquid the bright colors were observed to have disappeared.

The feelings of the samurai can better be imagined than described. He declared that



MADE A THRUST LIKE LIGHTNING.

Okubo had disgracefully insulted him and that such conduct was unpardonable. It was an outrage blood alone could blot out. Snatching up his well-tested sword he jumped on his horse, and was soon at the house of Okubo. He summoned the old samurai to appear, and challenged him to combat. With unruffled air Okubo appeared in a silken robe that had been presented to him by Iyeyasu and bearing the crest of the Tokugawa family; and solemnly, but with great dignity, stood before the man who threatened him.

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"I am here to have the honor of taking your white head and your venerable beard in reparation for an irreparable insult," and with these words the artist made a lightning thrust with his sword.

Okubo, equal to the occasion, avoided the fatal stroke, crying out as he did so: "You fool, do you not see the crest of the Shogun on my robe! Even a touch of disrespect on that is equal to an attack upon the sacred person of the Shogun himself. Henceforth you shall be treated as a traitor, and disgraced before the spirits of your ancestors!"

This brought Kondo to his senses. He felt as though he had received an admonition from the founder of the Tokugawa dynasty, and at once began to express repentance for what he had done, offering even to paint another picture as a proof of his penitence.

"That will not be necessary," interrupted Okubo. "The one you executed for me I have already sent to the Premier, and the one thousand ryo of gold entrusted to me as your honorarium, I appropriate to private use, as I do not care to tamper with your conscience by offering you money."

The artist was obliged to be content; but he always prided himself on the fact that his creation was valued at so high a price; while the famous screen was duly presented to the bride, and is still a treasure of the Tokugawa family.

ONZAN.



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OUR MAY NUMBER



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BALANCE SHEET

LIABILITIES	YEN	ASSETS	YEN
Deposits	86,162,862.51	Loans and Advances	72,828,814.4
Bills payable	236,946.36	National and Local Loan Bonds	16,071,481.7
Due to other Banks	242,094.23	Corporation Loans	141,584.0
Sundry Accounts	87.06	Other Shares	4,892,906.4
Capital	20,000,000.00	Due from other Banks	88,811.9
Net Profits for this term	875,241.10	Sundry Accounts	72.175,70
		Grounds and Buildings	3,696,497.4
		Grounds and Buildings for the Banking Business	492,301.37
		Cash and Treasury Bills	9,232,658.24
Total	107,517,231.26	Total	107,517,231.26

PROFIT & LOSS ACCOUNTS

The above distributed as follows:

	YEN		YEN
Net Profits for this term	875,241.10	Reserve Funds	400,000.00
		Dividends	350,000.00
		Bonus and Allowances	59,650.00
		Carried forward to the next term	65,591.10
Total	875,241.10	Total	875,241.10

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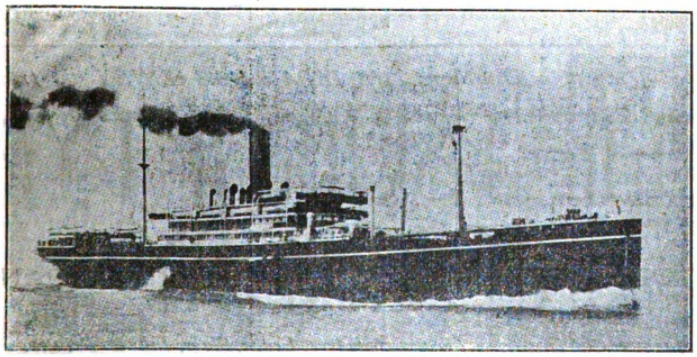
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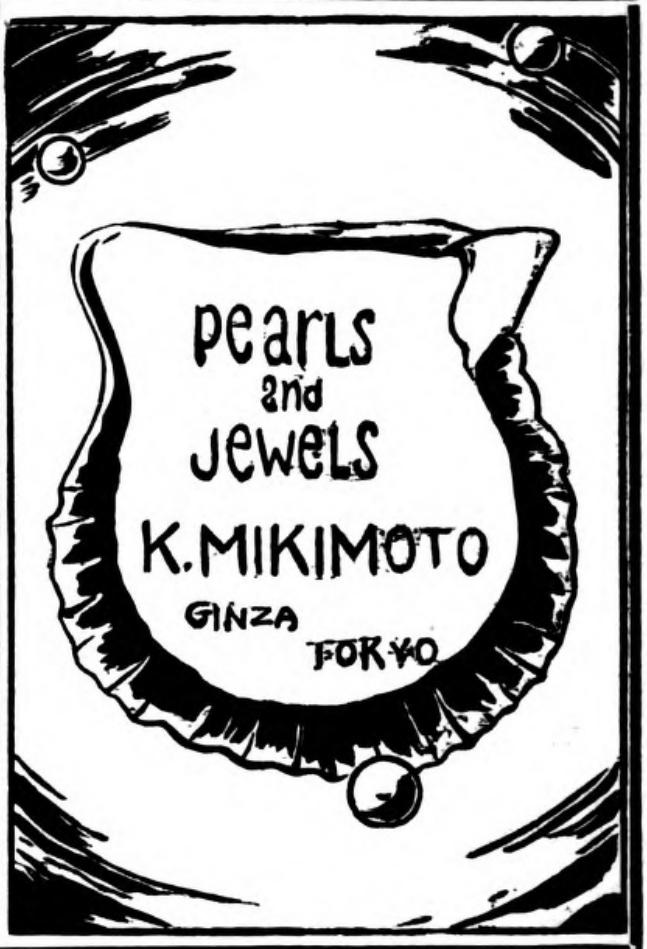
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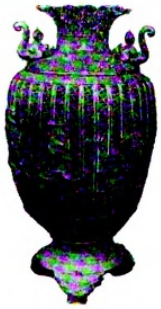
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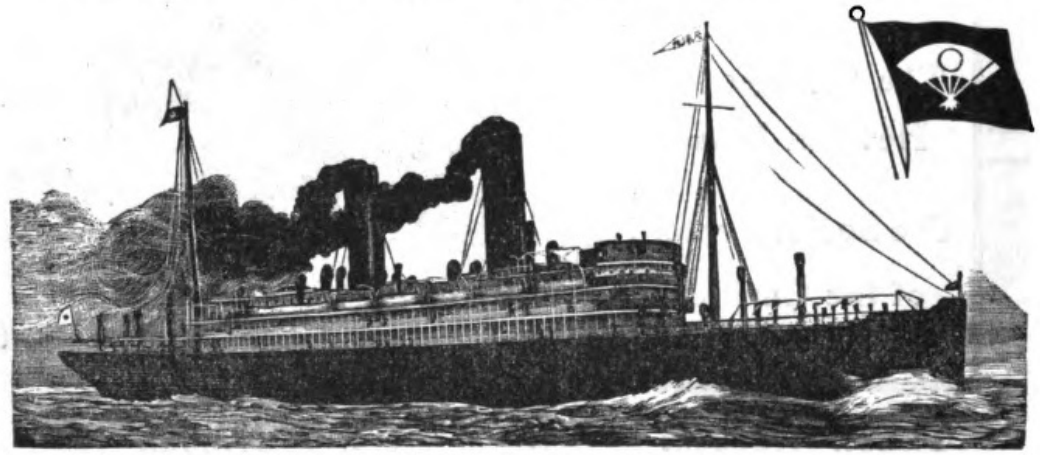
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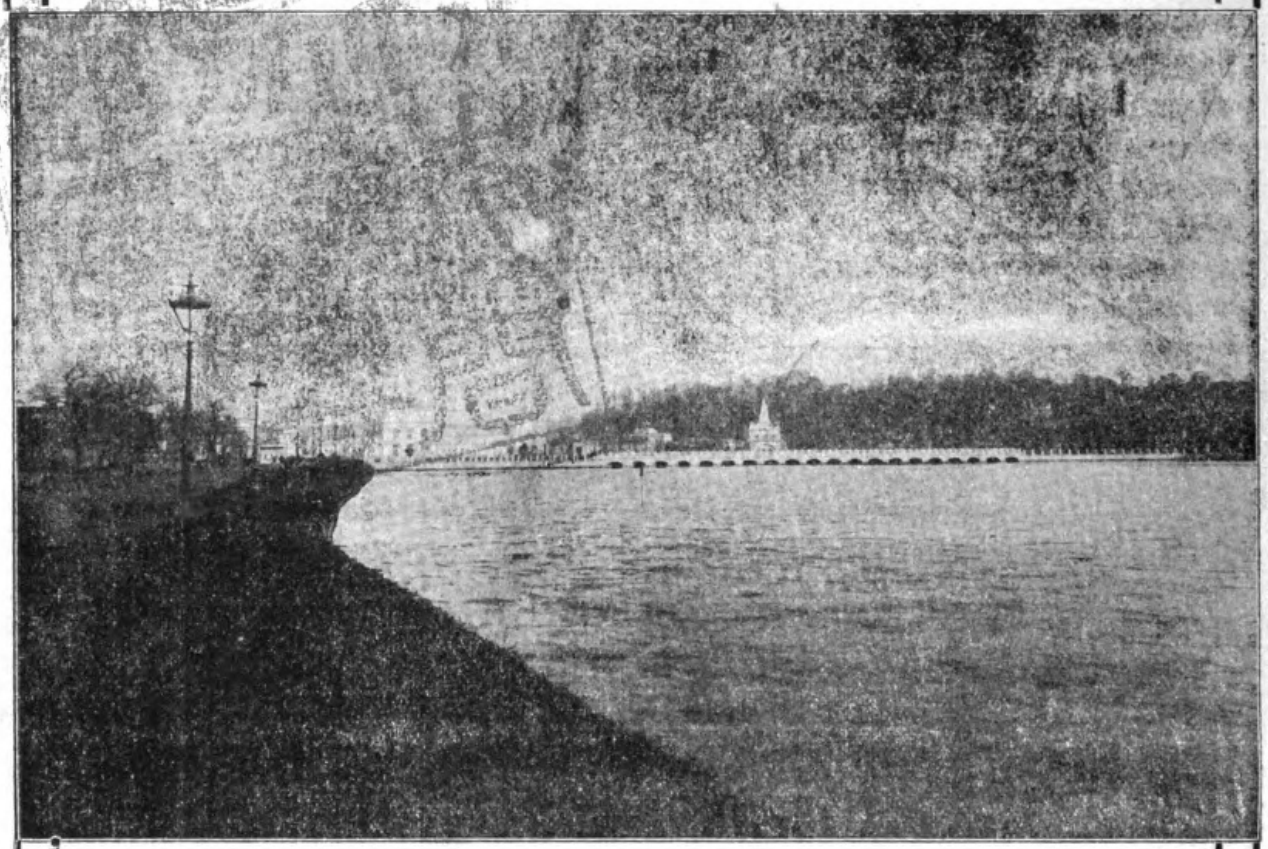
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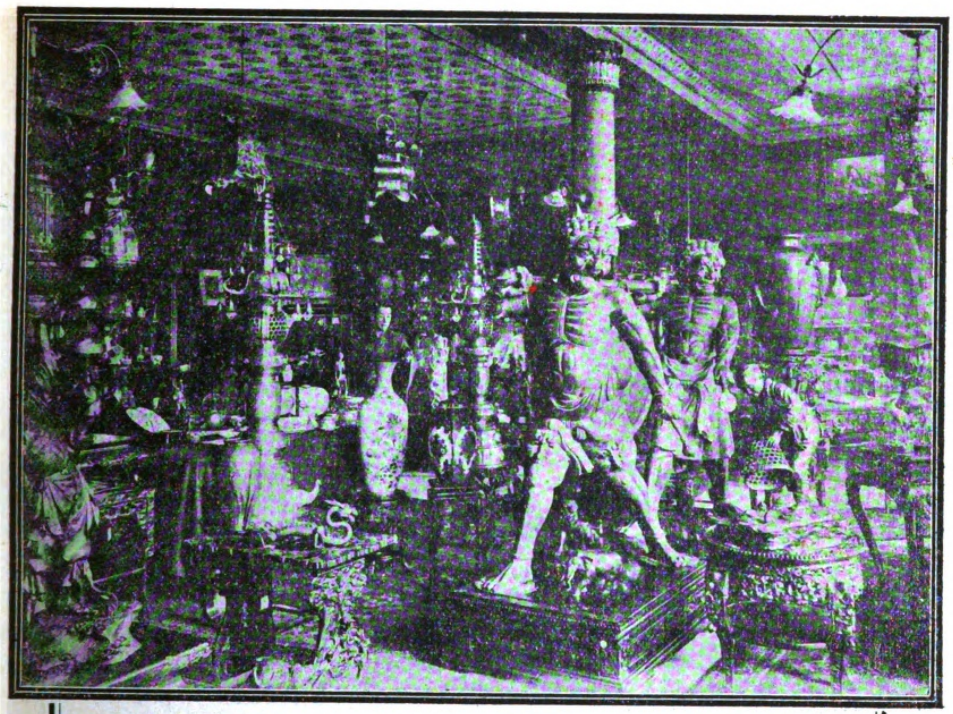
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果樹栽培の收益　果樹栽培に關する收支計算は其の土地氣候、果樹の種類其の栽培の巧拙、年の豐凶に依り極めて等差の多きものにして最も多く利あるものは一反より百圓以上も得るもあれど普通は參四拾圓乃至六七拾圓の間とす。

製果及調理　果物糖藏法、罐詰及乾果等及果物の調理果酒の釀造等に關しては其の知識極めて淺薄にして乾果として販賣せられたるは「かち」栗、乾柿、糖藏としては柑橘類醃藏として梅乾位なりしも近來は右の外無花果、葡萄等の乾果、梨、桃、柑類等の罐詰より諸種のジャム、セリー等を製造するに至れり葡萄酒、苹果酒、蜜柑酒、梅酒等の釀造飲料も亦少ならざるも其製法未た不完全にして賞するに足るものなし。近來亦各種の果實を加味して種々の菓子を製造するもの出て來れり葡萄、柿、苹果、栗等の羊羹葡萄餡等は其一例なり

果樹の病蟲害　日本果樹の病蟲害は頗る多く且時々劇甚を極め慘憺たる狀況を呈することあるを以て大栽培家は其の驅除豫防に苦心せるが如く小栽培家に至りては殆ど雲烟過眼視せるもの多し然れども近來敎育の進歩と共に病蟲に對する觀念も大に增加し稍其の驅除豫防に注意を拂ふに至りしは誠に喜ぶべき事なり。一般病的の防除劑としては「ボルドウ」液撒布法行はれ又害蟲の防除法としては、捕殺及び石油乳劑の撒布、具穀蟲には靑酸瓦斯、二酸化炭素等を使用するものあるに至れり。（文責在記者）

以上の二編は歐米諸外國の讀者に、我が日本に於ける家庭並に果樹栽培の概況を知らしむるの目的を以て、起稿を請ひたるものなれども、我が國の讀者に對しても、亦稗益する所尠からずと認めたるを以て、之を日本文の欄に收むることとなせり讀者之を諒せよ。（記者）

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當なる剪枝を各種の果樹に行ふもの多くなりたるは喜ぶべき事なり。

果樹園と稱する程大面積に栽培せらるは、柑類、梨、苹果、桃、葡萄、梅等にして栗、柿、李、枇杷等も稀れに之なきにあらざるも、數町に渡る面積の者少く、多くは一二反乃至四五反歩づゝ點在せるに過ぎず。一戸として栽培する面積柑橘、苹果、梨、桃、葡萄等にありては多きものにして三四町少きものは三四畝平均二三反より四五反なるが如し。栗の如きは栗山と稱し數十町歩を有するものなきにあらざるも、是は自然栗林にして栗樹園にあらざるなり。

肥培　果樹園と稱する程栽培するものは施肥耕耘に注意怠らざれども屋敷の周圍等に植附くるものは殆ど施肥耕鋤を施さず周圍の他の作物に施せる肥料の流れ來れるもののみにて僅かに生長し居るなり。施肥するものは春夏秋三回も施せども、春秋二回は普通にして中には寒肥のみを施すものもあるなり。肥料の種類は草肥、人糞尿、魚粕、油粕等なれども八分までは人糞尿のみを施すに過ぎず

果樹の採收及販賣　果樹の採收の方法は果樹の種類に依り多少異なれども架棚仕立盆狀其他矮性仕立のものは適當なる時期に手にて果樹より摘採するか鋏にて切り取るを常とす。天然(喬木)仕立の柿、梨は樹上に攀ぢ腰に小籠を着け之れに手にて採收せる者を入るゝなり。近來は網又は布にて作りたる袋にて採收するものあれども柿の如きは鋏竹にて折り取るもの多し。栗は自然に笑み落るものを採收すれども、栗園を栽培するものは其の末落下に到らざる前に竹竿にて打落し兩三日推積し置き毬の自然と笑み栗果の所謂栗色となりたる時之を剝取るを常とす。胡桃も栗と同じく其の熟せる頃打落し置き、表皮の腐敗し自然と剝脫せるとき之を取り能く水にて洗乾すなり。果樹の販賣法は果樹園を有するものは各自其れ相應の荷造りを施し之を問屋又は市場に販賣するを普通とすれども、柑類、苹果、梨の如きは其盛に栽培する地方に於ては組合を設け共同販賣若くは輸出の法をなす處も少なからざるに至れり。然れども彼の所謂屋敷若くは畦畔等に栽培するもの及び山林原野に於て自然生の果樹より得たるものは其の附近の乾物屋八百屋又は水菓子屋へ販賣するが如し。

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竹を合せ中に腐土を入れ繩にて巻き餘り乾燥せぬ樣になし置く法なり。此の筒の代りに土鉢を用ふるもあり亦肥土を以て覆蓋にて包み置くものもあるなり。

插木には普通插木の外玉插(タマサシ)、割插(ワリサシ)、丁插(シキクサシ)等の法を行ふものあるも多くは盆栽家の行ふ法なり。

接木にも殺接(ソギツキ) Kind of crown grafting(根接ともいふ)割接(ワリツギ) Cleft grafting 水接(ミツツギ) Grafting 高接(タカツギ) Top grafting 等種々の法あれども專ら果樹に應用せられしは殺接、割接、高接等に過ぎず近來舌接(タング) Tongne grafting 鞍接(サドル) Saddle grafting 冠接(クラウン) Crown grafting 三角接(トライアンギル) Traingle grafting 芽接等流行し來れるも。果樹に行ひ最も有利なるは芽接 Buddug に及ぶものなしといふ。

樹姿形成法 Training 及剪定 & Pruning 果樹栽培の知識極めて少く從つて樹姿形成法及剪枝等の技能は殆ど皆無と稱すべき程なり果樹なるものは只實を蒔けば其にて足れるものとせられ手入等をなすべきものと考ふるもの甚稀なり故に從來の果樹の作り方は一言せば天然作りとか自然任せとかいふより外は名稱の附すべきなく從つて果樹の盛衰極りなく其結果所謂成年と休年とを生じ隔年にのみ其結果を見るに至れるなり右の次第なるを以て從來梨及び葡萄の外は剪定を行ふもの殆ど之れあるを見ざりしなり梨及び葡萄は古より架棚仕立法を行ひ來れり此の法式は本邦特有の形成法ならんか然れども近來園藝の流行に伴ひ種々の成形法行はるゝも專ら實用に適すると稱せらるゝは喬木仕立、Standard-training 盆狀形(ウエース) Vase-tr (桃櫻、桃、柿)圓錐形(スタンダード) Pyramid-tr (苹果)及架棚形梨葡萄苹果等の仕立に過ぎず好事家は「コルドン」仕立扇狀仕立(ファーン) Fan-tr 叙脚形仕立(カンデラーブ) Candelane-te 肋骨形仕立(ホリゾンタル) Horoz Gorodon-tr. 等を行ふものあれど此の法に依り利益を得たるもの不幸にして未だ聞かず。

剪定(プルーニング)は從來梨及葡萄に僅かに行ひ來れるのみにて他の果樹には殆ど絶無にて只餘り繁茂に過るものある時は枝を多少切透(キリスカ)す位なりき。然れども梅と柿には地方に依り一種の摧枝法を行ふ處あり、東京附近にては豐年の翌春柿の小枝を盡く折取り殆んど坊主となす處あり、亦武藏の吉野地方にては梅の栽培家は勢よき中枝を時々摧折し垂柳の枝の如く下方に懸垂する處もあるなり。然れども近來は漸く正

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梨 Pear and sand pear　柑橘類 Orenges
苹果 洋梨 Apple 日本梨　柿 Kaki or date plum
枇杷 Loquat　柘梅 Pomegranut
榲桲 Quince (Japanese)　桃 Peach
梅 Japan apricot　杏 Apricote
李 Plum (Japan)　棗 Jujube
櫻桃 Sneef cherry　葡萄 Grape
無花果 Fig　須具利 Gooseberry
胡桃 Japan walnut

栽培一般

日本に於ては梨、葡萄、蜜柑等の外は從來一定の栽培法なるものなく、只栽培者の思ひ思ひに任せ栽培し來れるが如し。近來(明治十年以來)西洋果樹の輸入と共に學理に基ける栽培法の唱導せらるゝにまりたれど、實際の栽培者は未だ舊習を墨守し我流の栽培を爲すもの多し。

繁殖法 Propagation 從來二三の果樹の多は種子に依り繁殖せられたりき、然るに近來は果樹栽培と稱する者の多くは接木(ツギキ)、壓條(トリキ)、插木(サシキ)等に依り其の苗を得るに到りたれども尙自家用的に栽培するものは種子より育成するもの少なからず、繁殖の方法は元と盆栽家に盛に行れ深く研究せられたれども果樹栽培家には之の研究をなしたる者少なかりしが如し勿論梨、柑橘、葡萄栽培家中には之が研究をなせるものなし。と云ふにはあらされども盆栽家の如く熱心ならざりしなり。

繁殖法 Propagahnon の多くは支那傳來なるが如し而して此方法は實蒔(タネマキ) Seeds 壓條 Layers 插木 Cutting 接木(カッテング) (グラフテング) Grafting の四種にして芽接(メツギ)法(バツ)の如きは西洋栽培の輸入後に專ら行はるゝに至れるなり。實蒔は總ての果樹に行はれたる法なれども、眞の栽培家は砧木用に供するものみにて他は專ら插木壓條接木等の法を採用せり。

壓條法とは親木の根際より發生せる枝條を假曲し竹にて止め之に土を覆ひ置く法なるも稍注意するものは根の發生を速かならしめんが爲めに假曲部の下面に疵を附くるなり又枝條高くして地に埋め難きものは竹筒取(トリ)法(ツ) Kind of pod layers とて一節を附したる竹筒を作り之を二つに割り取木にせんと思ふ枝の皮に少しく疵を附け其の疵の處に右の割

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畦畔に栽培せらるゝも其實只種子若くは苗を植附けたりといふに過ぎざるものにして、其手入は殆ど之を施さず天然に一任し偶施肥する位が關の山なり。

如此從來日本に於て果樹栽培の振はざりしは、毎戸多少果樹を植附自家用に供したりし爲もこれあるべけれど、重なる原因は氣候と國民の衣食の習慣とが然らしめたるなるべし。日本の氣候は極めて温暖にして空氣土壌は常に温潤なれば、草木の繁茂には最も適合せるを以て到る處に山水の類を形成すれども、こは果樹には餘り宜しからず。故に之が好果を收めんには多くの費用と技術の鍛錬とを要せざるべからざるの困難あり。又日本人の常食は淡泊清爽なる植物質多きを占むるを以て、自然その上に淡泊なる果物を嗜好するの念薄きは自然の事なり。

然るに維新後西洋文明の輸入と共に衣食住の程度も急に増進し、果物の需要も亦從つて増加し茲に初めて果樹の栽培の必要を感じ是等の栽培家も漸く出で果樹の種類も産額も年々増加するに至れるのみならず、柑類及苹果の如きは之を外國に輸出するに至れり。今茲に明治四十年の調査に羅る柑橘類、梅、桃、柿、梨、苹果、葡萄の産額及金額を擧ぐれば左の如し。

品名	栽培見積反別	産額	同上金額	單價
柑橘類	二、四〇〇町	五、三五四萬貫	九三萬円	蜜柑一貫目二十八六
梅	八、五〇〇	五二萬石	六八二	其他柑橘一五、三
柿	三、一〇〇	五、一六九萬貫	七七五	一石二十二、一貫目廿一五〇
梨	七、一〇〇	一、四二九	三二四	一、三六
桃	六、三〇〇	七〇七	二一二	三〇〇
苹果	四、三〇〇	六七〇	三二六	四八〇
葡萄	三、八〇〇	三三八	一四七	四三四
計	八二、五〇〇		三、四九九	

尚明治四十年に外國へ輸出せる苹果及柑橘類の數量及金額を擧ぐれば左の如し。

柑類　一九、一七〇、五四七斤　同上價格　一、〇〇六、二三六円

苹果　二、九五八、四一一　同上價格　二八七、三二二

而して其輸出先は英領亞米利加、北米合衆國、支那浦鹽方面なり。

日本に於て果物として嗜好せらるゝものは左の數種とす。

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のもわつて、漸次一部に於ける思想上の變化を來しつゝある。加ふるに、生活上の壓迫のため婦人が家庭（ホーム）を作らずして、工場などで、働いて居る者も多く、婦人の生活問題、職業問題も起つて居る。故に今後は家庭の樣子も、婦人の生活も、多少變つて來たことゝ思ふ。しかし我々日本人は、西洋が先きに立つて試驗して呉れるので、我々は其成行を見物し、其弊に陷らぬやうにし、其長所を採用して、良好なる成績を擧げ得るの利益を有する。故によく自らを知ると所に、西洋の考察に勉めねばならぬ。しかし忠孝といふ日本國民の根本主義は、如何に家庭や社會が變つても、決して變はる事はない事を確信するのである。（完）（文書在記者）

日本に於ける果樹栽培の概況

東京府農事試驗場長　作間餘三郎

總說

果物を食するとゝ云ふことは、餘程古くより行はれたる事にして今日の菓子と稱する者ゝ未だ發明せられざる時代は菓子の代りに此の果物を用ひたる者なり。されど一般人民の食物となりしにはあらずして僅かに高貴の人若くは兒童の間食にのみせられたりしを以て其栽培も今日の如く廣からず、多くは山村原野に自生せる者を採收し之を販賣したりしが如し。尤も昔時は（現今にても然れども）人家稠密なる都會以外に家屋敷を有する者は各戸に二三種の果樹を栽植し之を自家用に供したりき從つて一般市場の需用多からざりし爲、二三果物の外は特に栽培すべき者との觀念なく、又研究する者もなかりき。果樹栽培と云ふ聲を聞くに至りしは實に近年のことなり。さてこの昔より畑、園若くは林と稱する程の面積に栽培せられたる果樹は柑類、葡萄、梨梅等に過ぎず、其中柑類及葡萄、梨の如きは深く注意を以つて栽培せられしかども梅の如きは其の梅園何々の梅林と稱せられて大面積に栽培せらるれど多くは花を賞する目的を以つて栽培せられ果實を目的とせしもの甚稀なり。栗の如きも栽培せらるゝ者なきにあらざれども、全國に於ける產額の過半は山村原野にある者より採收せられしものなり。柿、桃、枇杷、榲桲、杏、季、棗、銀杏の如きは屋敷の周圍畑の

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愛せられ、母としては、子に敬はれ、親切にされたのである。故に概して日本の婦人は不平を知らず、不足を感せず愉快の氣持を以て働き、又晩年は隱居として、幸福なる生活を送るのである。

又從順は婦人の德として、よく行はれたが、同時に日本の婦人は勇氣に富み、戰時は勿論平時に於てもよく其特色を發揮した。武家の娘は結婚の時は長刀（ナギナタ）懷劍を持參するのが例で、非常の用に供し、又自己の貞操を保護し、死を要するときは、人手を待たずして自裁するためである。故に其行爲にはスパルタの婦人を連想せしむるものが多いのである。

婦人の働き場所は、家庭であつて、舅姑、夫に仕へること、子供の養育は勿論、煮燒、裁縫、洗濯、掃除等、家事は悉く主婦のなす所である、殊に清潔を貴ぶから、毎朝障子を拂ひ、疊を掃き、椽側（えんがは）、臺所などを水で拭くので、一日も之を廢することはない。故に室内はきれいで、塵一つ止めず、人は皆洗足で疊の上を歩き又坐るのである。故に日本の婦人は甚だ勤勉である。朝から晩まで、殆んど休むことなく働いて居る。

日本人は祖先を崇拜するので、家庭には必ず household shrine があつて、諸神又は佛陀又は一家の祖先及び家族の死せる者の靈の祀り、飯、茶、酒、菓物などを供へ、夕には燈明を點じて、これを拜するのである。これらの service は婦人の任務である。而して婦人は年を取ると、其一生の義務を卒へたものとして、隱居となり、後生を願ふためにお寺詣りをする者が多い。

以上述べた所は、主もに明治維新以前の家庭生活の大要である。而して今日に於ても、大體は其特色が傳はつて居る。しかし以前の婦人は、德育が主で、知育が不足であり活動が家庭に限られて居て、社會的には、餘り働かなんだのである。然るに一八七二年に學制が頒布せられてより、漸次女子敎育も盛んとなり、其知的方面も開發せられ、其眼界も廣くなり、日本の位置が世界的となるに及んで婦人も家庭以外、國家社會に對する任務を一層多く意識するやうになり、又西洋の哲學や文學が輸入せられて、この感化を受け兩親と夫妻との別居、婦人の獨立個人主義などを唱へるも

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な嫁で、結婚しては、舅姑と同居すべきは勿論、新たに得たる兩親として、肉身の親と同じやうに、孝行せねばならぬのである。故に結婚に當つては、親から娘には言ひ聞かせ「これからは向ふの舅姑を、本の親と思ふて、良く仕へよ。舅姑に孝なるは、卽ち我等に孝なる所以、これに不孝なるは、卽ち我等に不孝なる事であるぞ」と諭されるのである。日本では夫婦は同心一體で、一方は他のother self である。故に夫の親は、妻の親、vice versa である。娘が器量がよくて、插花、茶、琴、禮式作法、何でも出來ても、肩腰を揉む按摩の稽古が出來て居なくては、良い嫁にはなれぬと、敎へた人もある。誰れの肩腰を揉むのか、言ふまでもなく舅姑のである。西洋の嫁には、舅姑と同居を始め、斯る事は、考へるも shuddering かも知れぬが、日本では ordinary course である。それで日本では夫婦仲がよくても、妻が舅姑の氣に入らねば、この唯一の理由で離緣となる事もある。嫁は夫ばかりでなく、舅姑に仕ふべきもので、夫も自分よりは、先づ自分の親によく仕へて呉れるを、妻に望むからである。

日本では夫のことを「所天」ともいふ。卽ち妻は夫を天として仕へ、よく家政を治め、後顧の憂なくして、十分に夫を活動せしめねばならぬのである。故に妻は、夫の爲めとならば、その財產は勿論、身命をも捧げて惜まぬのである。「手足の爪を放しても皆夫への爲ぢやもの」といふ思想は、皆妻のもつて居たもので、それが事實として現はれた例は幾らでもある。而して夫のために、自己を殺ぎ、あらゆる犧牲を拂つても、少しも損をしたなどゝ考へぬのみならず、それが役に立つた事を、何よりも喜ぶのである。

母としてはまた、その子を養ひ育て、忠孝の道を敎へ、天晴美事に敎育して、家名を揚げしめんことを、理想として働く。その爲には、如何なる犧牲をも辭せぬので、殊に寡婦が、夫の忘れ形身として、その子を育てるために、苦心慘憺なる生活をなす事は、よくある事である。

斯やうに日本の婦人の生活は perpetual self-sacrifice self-renunciation endurance の生活であつた。しかし男子はそれを知らぬ顏に兎も角も婦人に要求し、婦人を虐待するのではなく、十分の同情を以て、婦人を待ち、妻としては、夫に

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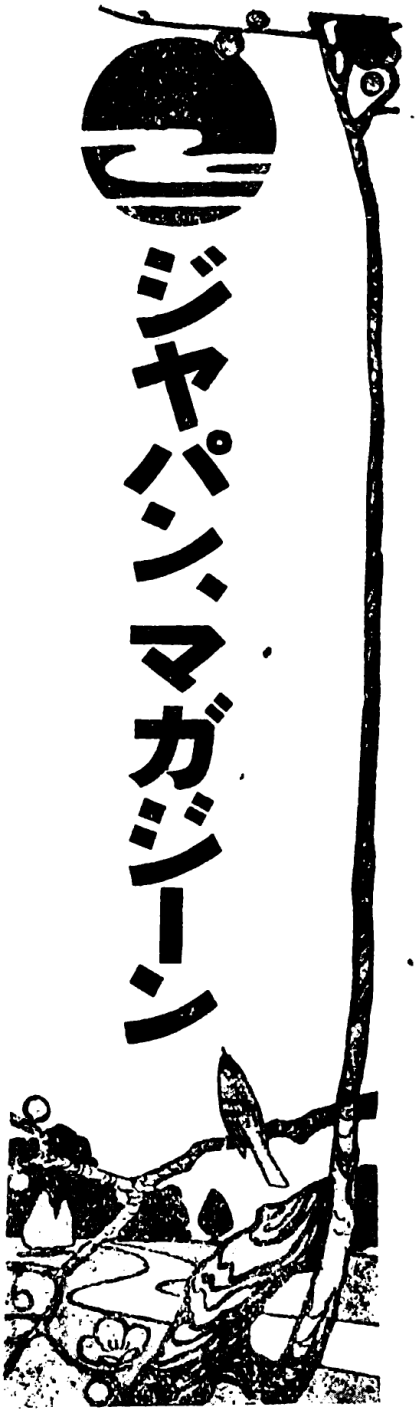
日本國民を支配し來れる道德の基礎である。尤も封建時代に於て、武家が政權を執り、「大名」が割據して居た時には、忠といふものは、直接其 feudal lord に對する忠であつたので皇室は唯神聖犯すべからざるものとして、すべての者の上に安置されて居たのである。これが明治の維新に由つて、皇帝が親しく國家の政治を總攬せらるゝに至つて、忠は直接皇帝に對する忠として、昔の有樣に返つたのである。元來明治の維新の動機そのものが、大義名分を正すといふので、忠の意義を明かにし、これを實行するにあつたのである。

そこで、日本の敎育に於ては、學校でも私塾でも、家庭でも、古來この忠孝といふ事が、一番に重きをおいて敎へられ、今も敎へられて居る。それで歷史上これが、實現せられた有名な事蹟も少くなく、顯はれて居ないでも、此精神は、國民の腦裡に浸込んで居て、何處でも、誰れによつても行はれて居るといつて可いと思ふ。これには女子も取り除けではない。

それで家庭に於ては、孝の對象として、兩親は尊敬せられ、子は自己の私害を顧みる前に、先づ親を養ひ、よく之に仕へて、其幸福の爲に盡さねばならぬ、又從順でなくてはならぬのである。親は親で子が大きくなれば、孝行して呉れる事を期待して、子の敎養のために、艱苦を厭はず全力を注ぐのである。それで日本に隱居、（如字的に譯せば、活動社會から退隱して安樂に暮すこと）といふものがあつて、子が一人前となれば、自分は隱居して、子の奉養を受け、茶、花、盆栽、圍碁、謠曲、作歌などの娛樂を事として、其晩年を樂しむのである。故に親は晩年を獨立で送るために、金錢を貯ふることなく、すべての資本は子におろし、財產は子に與へて、唯子に賴つて生活するのである。故に日本では年寄を廚末にし、親に孝行せぬものは、人面獸心として賤しみ、如何に多くの金を持ち、年數があり位置があつても、人としての重要な資格を缺いて居るものして人が共に齒せぬのである。故に日本では、西洋にて往々見るが如き、老年の寂寞、孤獨、賴り無さは、見られぬのである。

孝は子にのみ要求せらるゝのでなく、子の妻にも期待せられる。日本では舅姑を疎外するが如き嫁は、尤も不都合

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第壹卷
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日本の家庭

東京女子高等師範學校教授　下田次郎

日本の Nation は、家長主義の民族から發達したもので、今日の皇室は、史前の時代から、人民の宗家であつて、今日の國民は、大抵は史前の神話につながる頃から、皇室の臣下であつた者の子孫であるか、又は皇室から分れたもの、子孫である。この事は、現存せる日本の古い系圖の本を見ても明かである。其の他海外から歸化した者の子孫もあるが、永い間に、本來の國民と同化して仕舞つて、少しも其間に區別を存せぬやうになつた。此の如くにして、建國以來二十六世紀の久しきに及び、皇室と臣民との關係は、實に濃厚親密なるものとなり、其情誼は家族に於て見るが如きものである。卽ち日本國は、家長主義の下に、家族を基礎として、發達したもので、今でも一大家族であり、皇室は其總本家で、皇帝は、其家長である。故に日本では、家族といふものに、二重の意義 Importance がある。小なる家族卽ち、夫婦子供等より成る所謂家族として、及び大なる家族卽ち國民としての意義是れである。是に於てこの兩者を通じて行はるゝ實踐道德の根本主義（プリンシプル）がなくてならぬ。それは忠孝である。Loyalty filial love この兩者は同じ性質のもので、「忠臣は孝子の門より出づ」などの語もあつて、古來

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目次

日本の家庭　東京女子高等師範學校教授　下田次郎

日本に於ける果樹栽培の狀況　東京府農事試驗場長　作間餘三郎

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CONTENTS FOR MAY 1910

FRONTISPIECE "TAKING EVERY CARE TO BRING UP HER CHILDREN"		237
MATERIAL DEVELOPMENT OF JAPAN	Baron Shibusawa	238
JAPANESE GARDENS (*Illustrations*)		244
MAKERS OF MODERN JAPAN	Walter Dening	248
TOMB OF THE HIYOKU AT MEGURO (*Poem*)	Baroness d'Anethan	256
MUSUME SETSUYO, OR WOMAN'S SACRIFICE	Viscount K. Kaneko	258
POEM *Translated by*	Arthur Lloyd	261
EVOLUTION OF WOMAN'S COSTUME	Masanao Sekiné	272
JAPANESE HOME LIFE	Jiro Shimoda	280
THROUGH JAPANESE EYES	Arthur Lloyd	284
ORIENTAL STAFF OF LIFE	Yosaburo Sakuma	288
FOREIGNERS WHO HAVE HELPED TO MAKE JAPAN	Shigetaka Shiga	294
TANGO-NO-SEKKU, OR BOYS' FESTIVAL		297
SUNDAY SCHOOL CONVENTION IN TOKYO *Illustration.*		299
THE EXPIATION OF KEP-PO	J. Ingram Bryan	300
MINAMOTO TREASURE-SWORDS	Sakae Shioya	303
THE DAIBUTSU OF TŌDAIJI	Chuda Ito	306
SATSUMA TSUBA, OR SWORD-GUARDS	K. Chikami	310
AROUND THE HIBACHI		319
CURRENT JAPANESE THOUGHT		324

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TAKING EVERY CARE TO BRING UP HER CHILDREN.

(See Japanese Home Life Page 280)

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Material Development of Japan

By BARON EIICHI SHIBUSAWA



BARON EIICHI SHIBUSAWA.

Baron Eiichi Shibusawa, who has interested himself in almost every line of enterprise concerning the material progress of New Japan, and has been looked upon as the great pioneer in the fields of commerce and industry, has just reached the age of seventy, and in order to lessen his work he has resigned all his positions except that of the President of the First Bank. He is regarded as the great authority on financial and economic matters, as the chief counsel in charity and other works of public benefit, and occupies the position of General Adviser to the whole nation.

In addition to the establishment of the Bank of Japan, the Yokohama Specie Bank, the Japan Industrial Bank, and the Japan Credit Mobilier, the Baron has either promoted or supported other companies,—such as gas and electric light, ship building, weaving, spinning, hemp and rope making, mining, farming, reclamation, railway and steamship lines. For a long time he labored to start new undertakings in Korea, opening branches of the First Bank at Seoul. He also constructed the Seoul-Chemulpo railway, and Seoul-Fusan railway.

In May 1900 he was created a peer with the title of Baron in recognition of his past services to the State. This was the first instance in which such an Imperial favor was bestowed upon a private business man. Last year he was appointed Chairman of the Honorary Commercial Commission of Japan to the United States, when a delegation of representative businessmen responded to the invitation of the Chambers of Commerce of the Pacific Coast to visit the chief cities of America.

ONE who has been for more than thirty-seven years closely connected with the banking and commercial circles of Japan will naturally find it no easy task to write concisely on so prolific a subject as the material evolution of the Empire. Before the opening of Japan to foreigners the progress of commerce and industry was slow and extremely limited in extent. The merchant was despised or ignored and the politician was paramount. All power was in the hands of the Government. Even taxes were paid in kind, the mediums of exchange being mostly rice, vegetable wax and salt, which were collected by the officials of the Shogun's Government. The sphere of business activity was extremely

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limited. Financial and industrial enterprise occupied a wholly different position compared with present conditions. Banking there was practically none. Industry was confined to the small handicraftsman, and trade to the despised agent or the petty retailer of goods.

Consequently when the Empire was opened to foreign trade our commercial classes had not attained a degree of mental development capable of coping with the responsibility. As the result of centuries of subjection they entirely failed to understand how to seize the opportunities before them, so that commercial intercourse with foreign countries was more or less neglected even up to the Restoration. With the commencement of the Meiji Era, however, the status of the commercial class gradually underwent transformation. The Government, and even the merchants themselves, began to see that everything possible must be done to emphasize the importance of trade and to promote the interests of commerce. In Count Okuma's book on the fifty years of Japan's progress there is a chapter on the origin and growth of Japan's banking institutions, which treats this matter very fully, and might with profit be referred to in this connection, if space permitted.

Notwithstanding our many economic blunders and the general imperfection of our financial personnel, our banking system has gone on very smoothly and made great progress. But enormous as has been our financial development during the last forty years, even our greatest banking institutions are still insignificant compared with those of some foreign countries. Considering, however, the brief space of our opportunity, we have produced some financiers of eminent ability, and we have many safe and powerful banking establishments and business corporations. With regard to our material progress as a whole, it can by no means be taken as slow. Indeed if we maintain our present rate of progress for the next forty years, the results will be eminently satisfactory; but the certainty of this is a question no one now can answer. Personally I am anything but satisfied with the present financial, industrial and commercial conditions of the country. Compared with English, Americans, and Germans the majority of our masters of business are somewhat deficient in ideas of how best to facilitate the progress of their respective enterprises. The defect is, perhaps, more national than personal or financial. Among us thrift is making some advance, but not to the extent of properly utilizing our banking institutions. We are by no means as saving as the people of foreign countries. Could this spirit be more emphasized among us our savings might easily be doubled or even trebled, which would greatly ease our money circulation.

It is of course very important that we shall attain a degree of financial economy that will enable us to take our place in the financial affairs of the world. Strictly speaking, Japan has not yet financially entered the comity of nations. As yet foreign capital does not readily flow into this country, and until that time comes we cannot be said to have reached a proper degree of progress in the field of economics and finance. We must not be content until we have achieved that position where we can command cheap foreign capital as easily as a business corporation can obtain a loan from the bank on a promissory note. Doubtless we shall come to this in time, but as yet it appears somewhat distant.

Our industrial advancement is more encouraging but furnishes us with no reason for cessation of careful attention. Mechanical processes are gradually superceding manual crafts and subsidiary occupations, until we have now almost every manufacture to be met with in Europe and America, but the scale of our operations and the extent of our output cannot be compared with industrial centers abroad. We are mainly lacking in skill of manipulation, perfection of execution, and capacity for output. Take for example silk,

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the greatest and most important of our industries, for which we have unrivalled facilities of climate and foreign demand; our process of manufacture is yet inferior to that of France and Italy; consequently our prices are higher than are warranted by the quality we produce. Moreover, the present output could easily be doubled, with improved quality and reduced price, if we would but rightly go about it. Our only serious competitors are China, Italy and France; but with the improvements, above suggested, we could more than compete with these countries. Going through the districts around Suwa and Ueda in the Province of Shinano, and Shikage in the Province of Mutsu, one finds silk producing establishments in plenty, but none of any great capacity. I would not advise displacing these small factories by large mechanically operated establishments; for even without that the quality of the filiatures could be improved and the output increased, to such a degree as would considerably lessen the cost of production.

In the matter of iron industries, too, we stand in need of vast improvement. I have inspected many of the great iron works of the United States and have been struck with unbounded admiration at their economy of operation and capacity for output, as well as the skill of the workmen. Notwithstanding our scarcity of raw material we have a certain number of iron industries, but apart from the Government foundry at Wakamatsu and the new steel works at Muroran, they are too small to claim special mention. Indeed when we take into consideration the immense disadvantage we are laboring under for want of iron ore, it might be advisable for us not to attempt competition with those foreign countries where the raw material is ready at hand. Would it not really be cheaper for us to import the manufactured iron from Great Britain or the United States? With the ever increasing use of iron in bridge building, railway construction, engineering works, and now in fire-proof house construction, we cannot hope to supply our own demand.

In no department of industrial progress is Japan showing a greater degree of advancement than in the cotton spinning and weaving business. It is only some twenty-eight years ago since the first spindles began to operate in this country, and now we have 82 companies, with more than 2,000,000 spindles, supported by a capital of about 25,204,410 yen. At first cotton in Japan was spun and woven by hand. It was the universal material for clothing among the lower classes, while the upper circles of society used it for underclothing on account of its warmth.

About 1880, foreign cotton began to be extensively imported. But it was soon considered that dependence upon foreign countries for so indispensible an article of clothing, was detrimental to the interests of the nation, and the Government by careful investigation discovered that its manufacture could very easily be introduced into Japan. Accordingly the necessary machinery was imported and soon one man was doing the work that formerly required a hundred hands. With increased production and cheapness of material, the demand enormously increased and the manufacture of cotton became exceedingly profitable. With the appearance of foreign looms in the cotton factories the old hand looms of the country vanished never to return. Our raw material comes from nearly all the great cotton-growing countries, chiefly India, Egypt, and the United States. As every inhabitant of the country is a constant consumer, the demand for cotton is enormous; while our surplus production goes to China. Most of our cotton mill operatives are women, to whom such work seems well adapted. It is because of our capacity for cheap labor that we are able to overcome the drawbacks of imported raw material and compete so successfully with our rivals. In this industry we have not nearly reached the limits of our possibilities, which is remarkable, seeing that

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thirty years ago we were strangers to any modern method of its production, and had to import the knowledge as well as the machinery.

Cotton yarn of low count is not yet extensively produced in Japan because of the lack of demand for it, but the demand is increasing. Though our possibilities in the way of development in cotton manufacture are immense, we must not forget that China, too, is undergoing a vast and speedy transformation, and in the near future is bound to become a formidable rival, not to say anything of the tremendous competition we shall continue to meet from the United States. But by maintaining our low cost of production and improving the quality sent forth from our looms, we may hope to hold our own with the best of all comers in all good fellowship. If we could but put our silk spinning industries on as safe a basis as our cotton plants there would be more hope for one of our most important enterprises. A country producing such vast quantities of raw silk as Japan annually raises ought to be quite independent of foreign countries, and yet it is actually the case that certain kinds of silk used among us have to be imported from France. We have a few successful silk spinning mills, but so far a great deal of the work is done by hand. We entertain hopes of further development, however, though it is impossible to expect that our advance shall be as rapid as in the cotton spinning industry.

In the production of hemp Japan is making considerable progress. Flax thrives well in the climate of Hokkaido, and the annual crop there is now quite extensive. It is some twenty years since the first flax spinning enterprises began in this country, and most of the subsequent companies have become amalgamated under the name of the Imperial Flax Manufacturing Company. The industry may be said to show indications of a prosperous future, though the development is as yet insignificant. With the progress of modern civilization throughout the Empire, the use of flax is sure to increase among our people.

One of the greatest defects in our modern progress is the backward condition of our chemical industries. In Japan the lack of practical experience in this enterprise so increases the expense of production that we have thus far been unable to compete successfully with foreign imports, either in quality or price. The chemical industry is one in which most of our capitalists appear to take but slight interest, a state of affairs that must be altered if we are to meet the needs of the nation.

On the other hand related industries such as the production of gas and beer, have undergone phenomenal development. The erection of gas plants was begun under the auspices of the Government in the early years of the Meiji Era, but in time it was thought advisable to transfer the works to the management of private enterprise. The first gas company organized in Japan began operations in 1877, the concern taking over all the property formerly in the hands of the Government. The undertaking grew to such an extent that the original capital of 300,000 yen expanded until it now stands at 17,000,000 yen. The by-products of the gas industry in Japan have become equally profitable. Gas is now increasingly used for fuel in heating and cooking, and continues a strong competitor with electricity for illuminating purposes. Besides the Tokyo Gas Company there are strong companies in Osaka, Nagoya, Kyoto, and various other important towns of the Empire. But also in this field there is still ample room for further development.

On the subject of our brewing industries it is not necessary to dwell at length, suffice it to say that we have several highly capitalized companies, all of which appear to be doing a profitable business.

The mining industries of Japan must be regarded as having made remarkable progress, the most important of them being engaged in the production of copper and coal. There

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are also valuable mines of gold, silver, tin, antimony, and other metals, but those most connected with the economic and industrial evolution of the nation are the copper and coal mines. So far our most important and extensive coal deposits have been found in the island of Kyushu, where the great firms of the Mitsui company, the Mitsu Bishi company, and the Furukawa company are carrying on extensive operations with an immense output. One of our largest coal mining companies is the Hokkaido Tanko Kisen Kaisha (Hokkaido Colliery Steamship Co.) with large and valuable mines in the island of Hokkaido, supplying most of the country around Tokyo, and exporting considerable quantities. The possibilities of further development in the production of coal in Japan must be regarded as immense.

Our most extensive copper mines are those of the Furukawa company at Ashio, and the Besshi mines of the Sumitomo company at the place after which the mines are named. The aggregate annual output of these companies is about 13,300,000 pounds. Space does not afford extended reference to the numerous smaller copper mines which produce the ore in considerable quantities. At first Japanese copper was sent out from the mines in a crude state; but now all the mines have the necessary apparatus for refining the metal, the electrical process of extracting the copper predominating; and the works at the mines and elsewhere send out the copper in blocks or wires as desired for the market. As yet the extent of the copper producing districts in Japan is uncertain, but doubtless the possibilities of even richer discoveries are greater than at present they appear. Japan's most important gold and silver mines are in Sado and Koshiu, with further important veins of silver at Oshin, in no case are the results sufficient to justify anticipation of any great development.

Of late a new development has been going on among us in the direction of increased facilities for motive power, which is sure to have a very favorable effect on the industrial expansion of the country. As water abounds everywhere among our hills, the country is well adapted for the promotion of hydro electric power, and though we have for long neglected to utilize the immense resources of the country in this respect, we are beginning to wake up to our possibilities, and the various schemes on foot indicate an enormous development in the use of water for motive power in the near future. The Tokyo Electric Light Company has already harnessed the forces of the Katsura river to the extent of 30,000 horse power; while powerful syndicates have been formed for similar enterprises on the Uji, the Oi, and the Kinu rivers. It is expected that these schemes will soon have advanced beyond the stage of investigation, and that at no distant date Japan will have at her disposal unrivalled facilities for the supply of cheap motive power.

Another important aspect of our Empire's progress is the interest being taken in the development of transportation facilities. These, of course, are as essential to the development of a country as the establishment of good banks; in fact banking and transportation must go together as the two wheels without which the carriage of material advancement cannot proceed. The people of Japan are especially concerned about railway extension and improvement, of which the country stands in great need, but since the nationalization of the lines, there seems to be little hope of seeing any expedition in this direction. It is even a question whether existing railway facilities are rendering their most efficient possible service to the public. From a commercial and agricultural point of view the present railway management does not at all meet the requirements of the nation, especially in the way of constructing branch lines and cheapening the cost of transportation. I think, however, that as time goes on and the management becomes more experienced the Government

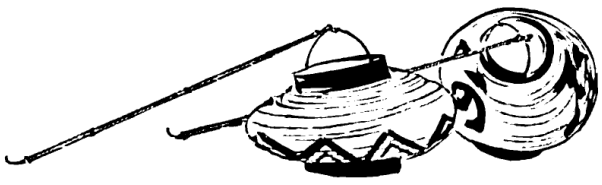
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will be in a position to meet more efficiently the needs of the country in regard to cheap and convenient transportation. It is regretted universally throughout the Empire that since the nationalization of the lines, railway extention seems to have come to a standstill. Some remedy must be found to obviate this state of affairs.

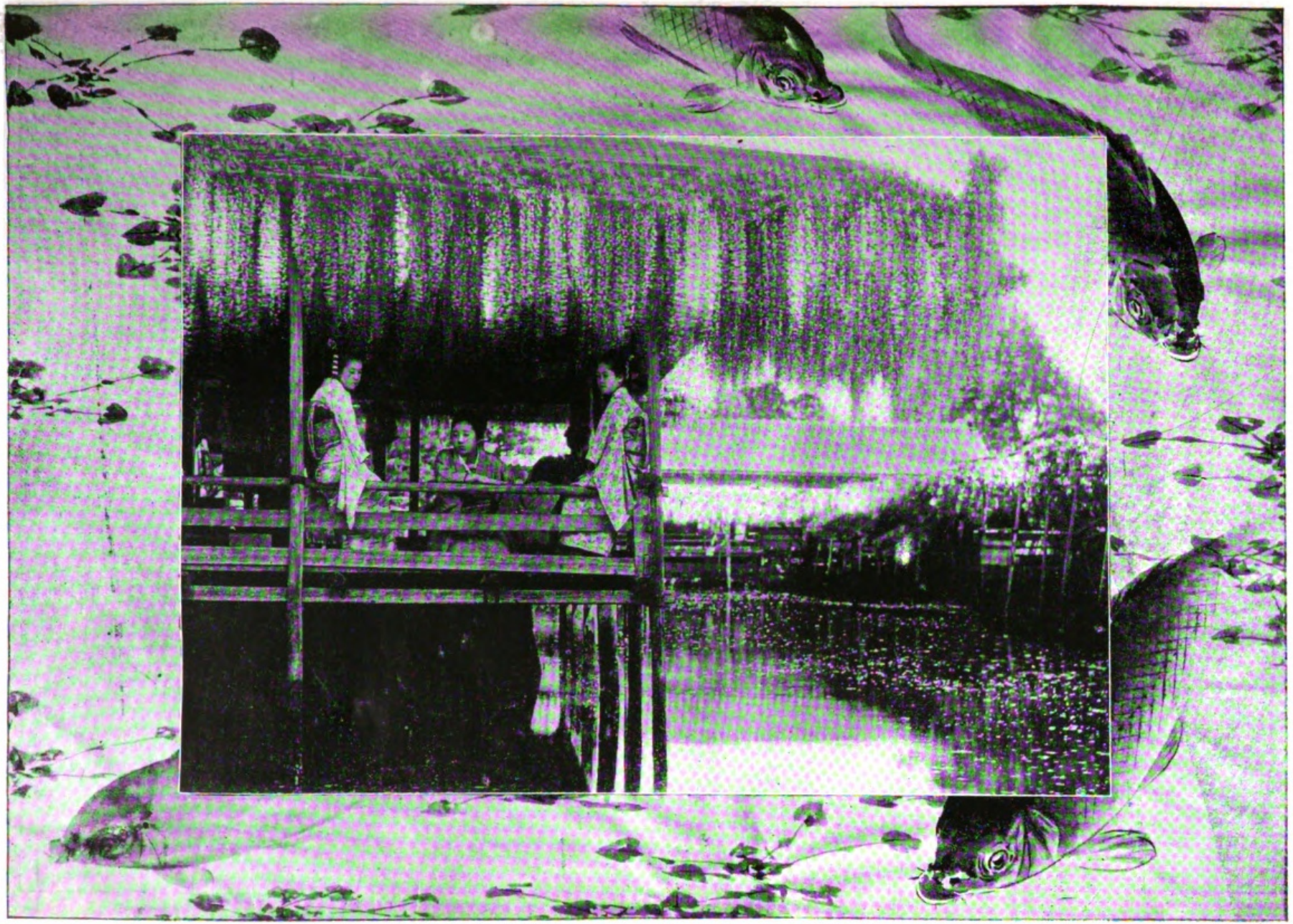
In the matter of marine transportation our progress has been somewhat more satisfactory. At first our development in this direction was slow, the country having a large number of small shipping companies, but in time the old native junks were replaced by steamers. The two largest and earliest companies formed were the Mitsu Bishi and the Kiodo Undo, and though for a time they were keen rivals, they at last united in the present Nippon Yusen Kaisha, which has so expanded that now it has a fleet of 86 ships, aggregating a total tonnage of 254,385, with a capital of some 22,000,000 yen. The Toyo Kisen Kaisha is another powerful company with a capital of of about 6,500,000 yen and the Osaka Shosen Kaisha with a capital of 16,500,000 yen is a still more powerful shipping corporation. These three companies are more especially concerned with foreign trade, most of the coasting business being still done by small private ship owners. But with all our shipping facilities there is much room for improvement in our marine transportation service, before it can be said to have reached an efficiency consistent with the needs of the nation's commerce.

A further feature of our recent progress, that might be worth mentioning, is the growth of our insurance business. The first Japanese insurance company started in 1876, and this still exists and is prospering. Since that time various insurance companies have come into existence until now we have corporations representing every phase of the enterprise. Warehousing companies, too, have appeared among us, and with the extension of commerce, seem to be proving an increasingly profitable investment.

In conclusion, I should like to remark how greatly it is to be regretted that so much of Japanese industry is retarded by lack of unity and concentration. There appears to be a remarkable want of understanding among our manufacturers as to the nature of the goods to be turned out and the region of their disposition, thus entailing a great waste of time, expense and labor. Articles made in the north of Japan are continually being sent to the south for sale; while the same articles produced in the south find their destination in the north of the Empire. Such methods naturally necessitate longer time in delivery and increased transportation expenses. I anticipate a time when this loss of wealth and energy shall be remedied. It is, however, very difficult to say how soon, or to what extent this desirable readjustment will take place; but certainly no time should be lost in hastening toward this ideal of system and coöperation.

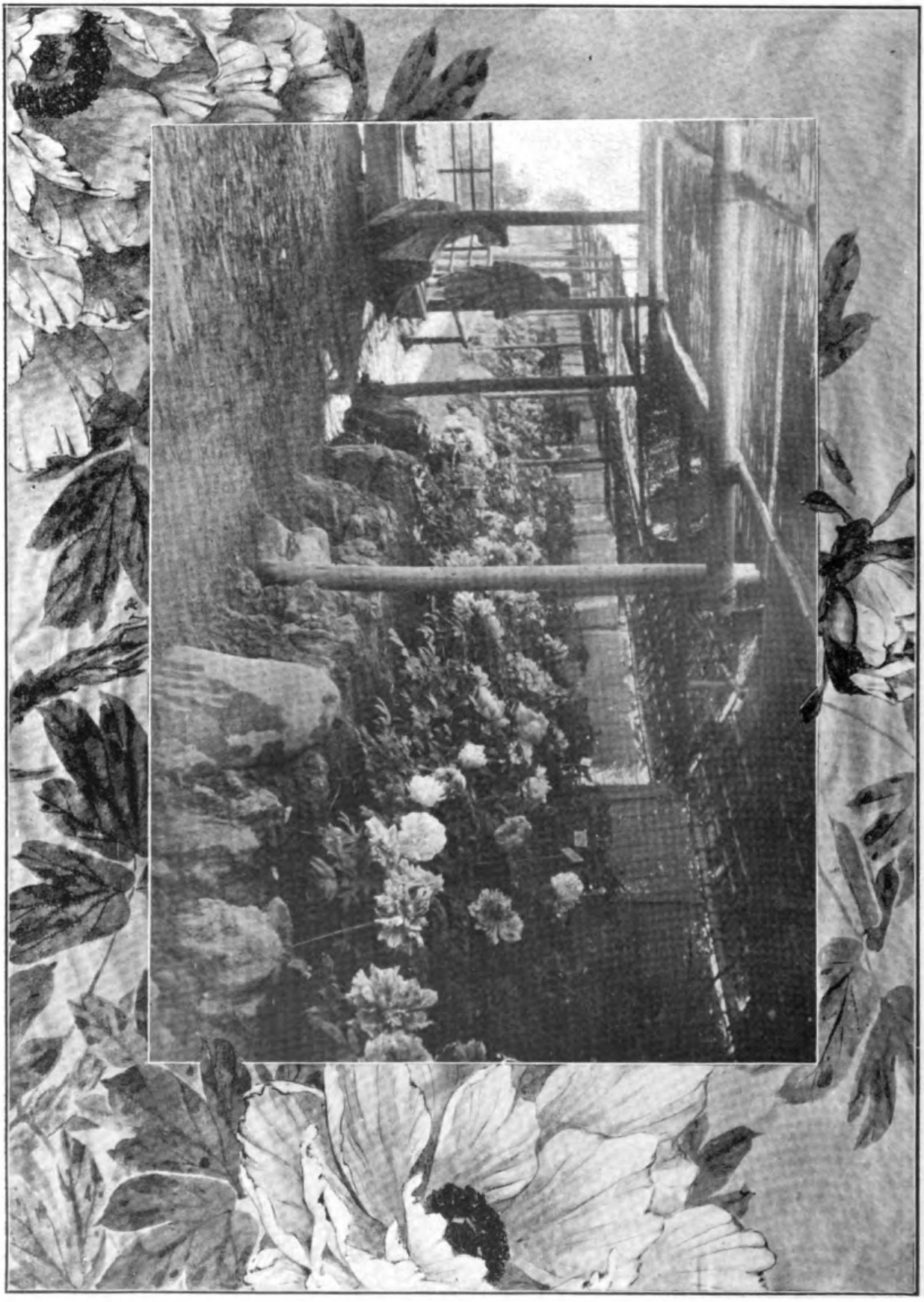


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UNDERNEATH THE WISTARIA ARBOR.

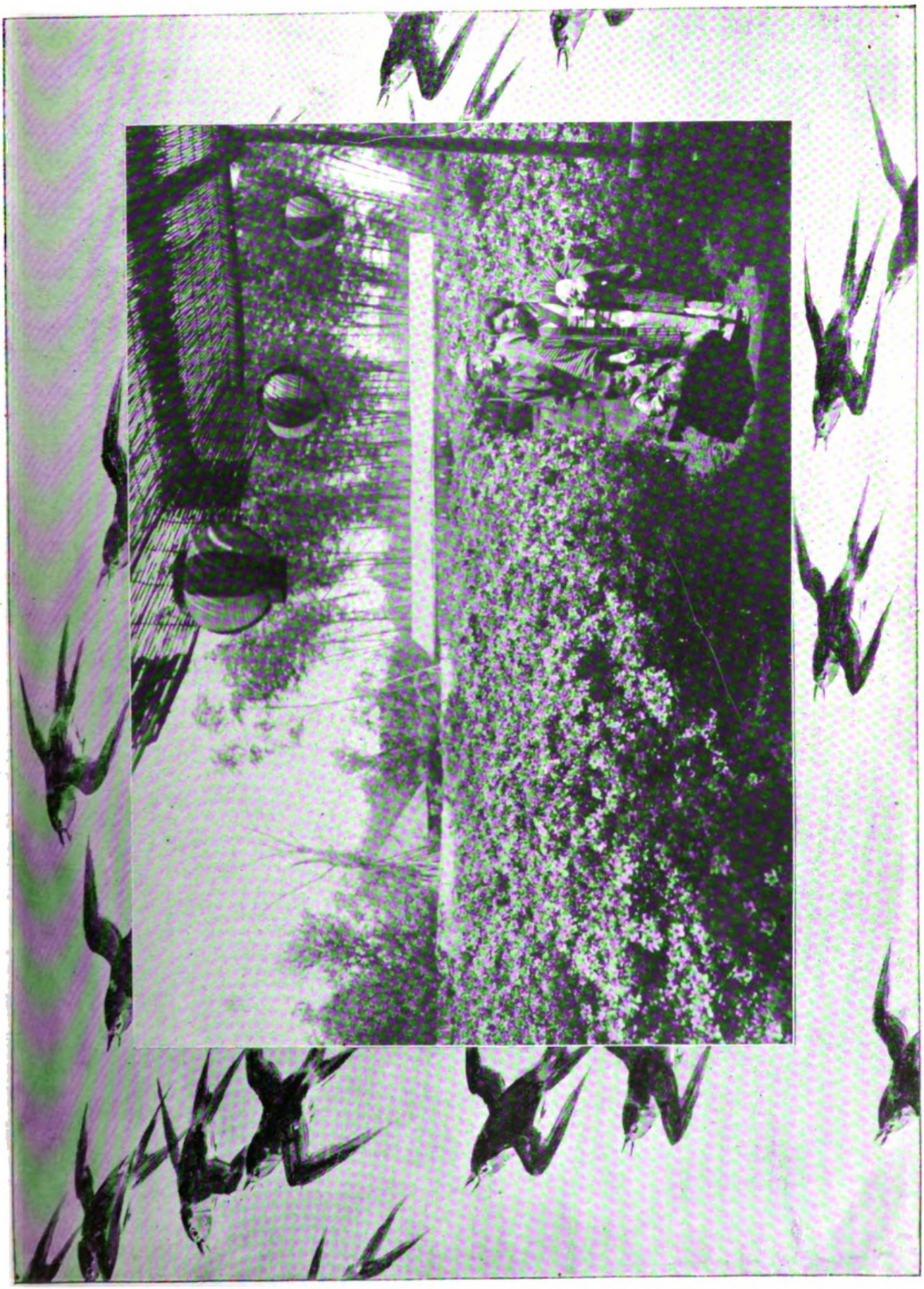
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LONG ROWS OF GORGEOUS PEONIES.

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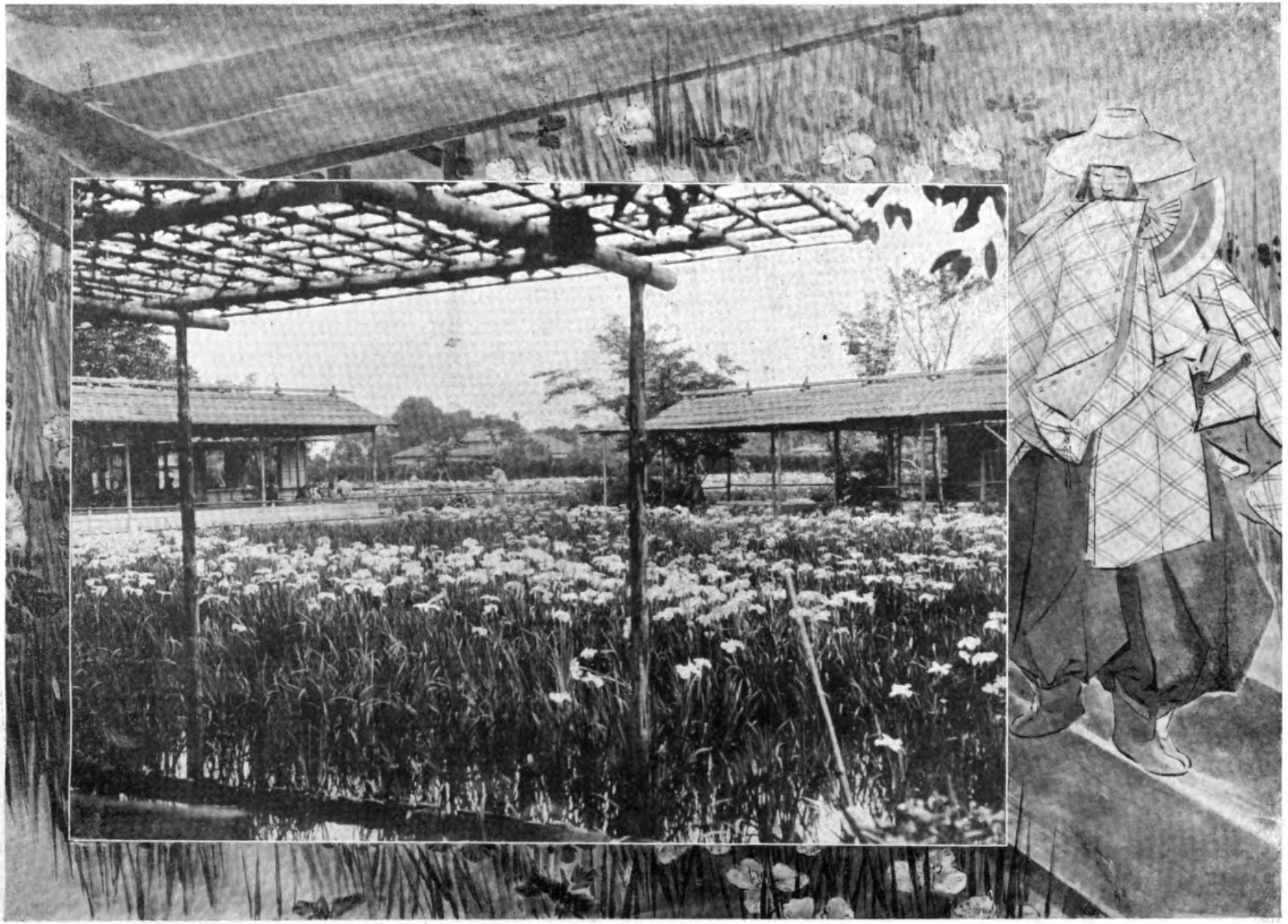
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WHEN FLAMES THE AZALEA.

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FRAGRANT FIELDS OF IRIS.

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Makers of Modern Japan

As Seen by the Late Shuntei Toyabe

By

WALTER DENING

CHAPTER II.

HAVING shown in a general way what was the exact position occupied by Mr. Toyabe among Japanese modern writers and quoted testimony to his efficiency and many gifts, I now proceed to lay before readers of this magazine the criticisms, reviews, descriptions and arguments of this keen observer of men and things, giving his ideas as far, as possible in the very language which he used. His "Character Sketches" have been issued by the Hakubunkan in two bulky volumes, running to some 1300 pages, under the title "Meiji Jimbutsu Gettan." I venture to think that no such history of the politics of the Meiji era has been written or is likely to be written, as is to be found in these pages. The Japanese of the extracts I am about to make from Mr. Toyabe's "Character Sketches" will be found in one or other of these volumes, though they originally appeared in the pages of the *Taiyō*. I will begin with his analysis of Admiral Tōgō's character and its relation to hero worship. The article from which the following extract is taken was penned in January, 1905. Nothing could be more beautiful, says Mr. Toyabe, than the modesty displayed by Admiral Tōgō on every occasion when the nation has given expression to its great admiration for the part he has played in the war. All his despatches and his speeches have breathed the same tone of self-depreciation and self-effacement. If victories were won, they were the result of the Emperor's virtues and the bravery of the officers and men who fought with him. Napoleon once said that the great epoch-making battles of history were won by great generals rather than by soldiers who fought under them. It was Caesar, and not the Romans, who conquered Gaul; Hannibal, and not the Carthagenians, who won successive battles against the Romans; Alexander the Great, and not the Macedonians, who made extensive conquests in India; Frederick the Great, and not the troops who fought under him, who won victory after victory in the great Seven Years' War. This remark embodies perhaps the general opinion of Europeans and Americans; and so in all the great wars of history the names of great generals or admirals have received more honour than the brave men who served under them. Military hero-worship has been carried so far that success in war has been represented as dependent on leadership rather than on the efficiency and bravery of large bodies of troops. Admiral Tōgō's whole attitude in this war, it seems to us, is a protest against any such notion. Whatever people may say of him, his opinion of himself is that he is only an ordinary Japanese who is scrupulously discharging his duties as an admiral. He does not claim to possess any qualities that other Japanese do not share. He objects to have attributed to him magical powers of any kind. In this he is right; for to us he does not seem to be anything more than a typical Japanese. Our Admiral Tōgō does nothing that is beyond the powers of ordinary Japanese; nor is he a preternatural being that can work miracles. . . .

At the close of the feudal age the great clans were wont to boast that all Japan's military

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strength centred in them. The Chōshūmen spoke of the army as though it were their creation, and the Satsuma men did the same with the navy. In the second session of the Diet, Count Kabayama, Minister of the Navy, astonished the members of the Lower House by a speech he made in which he referred to the Navy as though it were a clan creation and as though its very existence depended on the Satsuma men. This state of feeling lasted up to the time of the China-Japan war, when it was discovered that both on land and sea, ordinary Japanese plebeians fought just as well as the boasting clansmen, the hereditary warrior class, and when the nation began to wake to the fact that the Army was no longer a Chōshū army and the Navy no longer a Satsuma navy, but that both the land and sea forces consisted of ordinary citizens who were fighting for His Majesty the Emperor with equal bravery. Admiral Tōgō realizes this most thoroughly and has repeatedly drawn attention to it. Though educated under clan influences, he is essentially the people's man. Modest, reticent, retiring, he treads the path of duty with a firm step, and expects all his subordinates to do the same. Anything like ostentation or boastfulness he loathes. So in not a few things he resembles the great Nelson, while not possessing his talents. In reading Mahan's Life of Nelson one is struck with the fact that he became England's greatest hero not because of his marvellous feats as a naval commander, but on account of his great beauty and strength of character. To be remembered as the man who did his duty was Nelson's highest ambition, and this is Tōgō's highest ambition too.

Tōgō studied in England at the beginning of the Meiji Era. But in his early days he showed no remarkable proficiency. He did not receive high marks either at school or college, and he was quite unknown to fame till the China-Japan war, when he suddenly developed great resolution, calm judgment and fruitfulness of resource. In the Tōgō of that period discerning men saw the elements of the man whom the whole nation worships to-day. Tōgō, like Nelson, is a seaman to the backbone. No detail connected with the management of ships is unfamiliar to him. As the destroyer of the Russian fleet Admiral Tōgō has attracted the eyes of the whole world to himself. But his greatness consists in his beautiful unconsciousness of his superiority to others. In genius, if report he true, Kamimura and Shibayama both surpass him. The former is a great man for hitting on new plans, possessing, as he does, a mind full of resourcefulness. The latter is a born strategist, and the naval tactics which have been carried out have, it is said, been the product of his brains. But these two clever men need to work in conjunction with a man of the type of Tōgō in order to effect anything great; for in the carrying out of manoeuvres determined on, Tōgō and his staff display astonishing efficiency. . . To a keen observer of men it must seem that Admiral Tōgō is a man born to command. His eye is keen, his face expresses great firmness, his manner and carriage are quiet and dignified. But at the same time he is so very unassuming and undemonstrative and so simple in all his ways, that certain foreign journalists when they first saw him asked, "Can this be the man that the whole world is talking about?" So it may truthfully be said that Europe and America have been as much astonished at the character of the man who has done such wonders on the sea as they were by his exploits. They recognize that we have given to the world a *new type of hero*. . . In not a few particulars Tōgō resembles Saigō Takamori, who may be said until now to have been Japan's greatest modern hero. The motto of Saigō's life was embodied in those memorable words of his: "*Ayamachi wa mite wa, kore wo onore ni hiki, isaoshi wa, kore wo hito ni yuzuri; danjite okonacha, kishin mo saku.* (Where you see faults take the blame of them yourself; when great deeds are accomplished, attribute them to others. Act resolutely and

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ADMIRAL TŌGŌ.

the very gods and devils will flee before you). This is the rule of Tōgō's life. Is it possible that consciously or unconsciously he has made Saigō his ideal? There was nothing more remarkable about Saigō than his thoroughly rustic simplicity of nature. When at home he appeared in the garb of a mere student. So poor was his dress that it is related that when Sir Harry Parkes first went to visit him, he mistook him for the servant and took no notice of him whatever. Tōgō when at home is just the same. When, after one of his victories, a certain foreign minister in Tōkyō went to Tōgō's house to offer his congratulations to the care-taker, he was surprised to find the said house to be one of the humblest of dwellings, such as are occupied by subordinate officers, with a simple rough-looking, weather-worn wooden label on the gate, marked in small letters, "Tōgō Heihachirō." Such simplicity combined with so much fame deeply impressed the minister with the superiority of the great Admiral's character. And well it might.

* * *

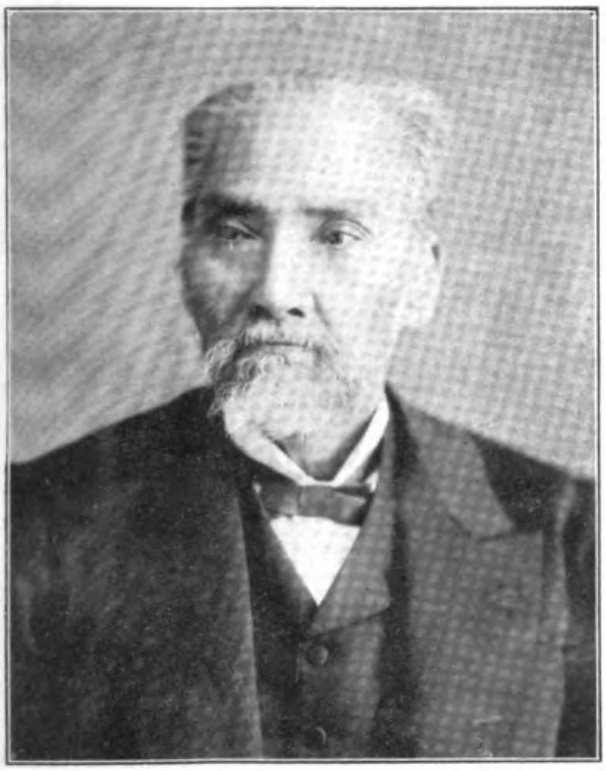
The next character sketch I shall give has as its subject a man whose inner personality was known to few Japanese and to still fewer foreigners, and yet who was in so many respects a notable type of man, with high ideals, and one of the keenest of critics: I refer to the late Count Soejima. Writing in February, 1905, Mr. Toyabe brings out the salient points of his character in a very clear manner as follows:—Count Soejima was a man who succeeded in gaining the respect of all who

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came to know him. He was not at all ambitious; perhaps it may be said that he shunned office rather than courted it. Yet among the statesmen of the Meiji Era his name will always rank very high. He was a Privy Councillor for nearly twenty years. His career as an active politician may be said to have terminated in 1873, when he seceded from the Government. But his interest in state affairs and his readiness to give advice thereon lasted till his death. He was reticent by nature, and needed to be drawn out before his minute acquaintance with affairs was discovered. In the services he rendered to the country he was no whit inferior to such veterans as Itō, Matsukata, Yamagata, and Ōkuma, but his retiring ways prevented the public from knowing how much influence he wielded. His funeral, however, was attended by over 1000 persons of all ranks; and never has a man been more universally respected. . . . He was averse to altering policy in response to popular clamour. There was no trimming to the times with him. Hence he was unlike most modern Japanese politicians. When we come to look closely into the actions and motives of the majority of the statesmen who thrust aside the *Bakufu* on the ground that it had usurped the authority and prerogatives which belong to the throne, but who subsequently set up a form of clan government that was only another *Bakufu*, we see that their popular cry of "Loyalty to the Throne" was by no means altogether sincere. This Count Soejima clearly recognized, and hence for a long time he figured as a stern opponent of the resurrected *Bakufu*, or Clan Government. He saw plainly that personal fame was the motive which actuated the majority of the leading statesmen in the early years of the Meiji Era; that they were by no means the disinterested Royalists they pretended to be. It is astonishing with what persistency the clan usurpation of power was defended by all the leading statesmen of that time. Even the three men whose names the nation has agreed to honour as the three great men (*san-ketsu*) of the Revolution period, Saigō, Kido and Ōkubo, were quite unable to perceive that the clan despotism and the Tokugawa despotism differed only in name and in some minor particulars. The men who succeeded these three great pioneers perceived that clan power could only be maintained under existing altered conditions by soliciting the support of the business world and political parties in as far as such was possible. So these statesmen purchased popularity by bestowing titles and privileges of all sorts on their supporters. They began to mix themselves up with all the great commercial, financial and industrial enterprises of the country, and so they made it worth the while of a large number of people to keep them in power. Even the political parties were not proof against this kind of treatment. Of all this Count Soejima strongly disapproved. The motto of most modern politicians has been" "Trim to the times and score success. If your principles don't suit, change them." The majority of our modern statesmen are in their ideas, character, and ways a product of the age. Those of them who are most skilful in altering themselves to suit the fashion of the times are most successful.

Among all the Meiji statesmen no one has shown himself less ready to adapt himself to the spirit of the age or to the opinions of the people than the late Count Soejima; yet he was neither bigoted nor narrow-minded. He began to study English very early in the Meiji Era. The very first public man to introduce foreign dress among his women folk was the late Count. He figured too as an advocate of the adoption of the etiquette of foreign courts in our Emperor's palace. But at the same time he was an intense admirer of the ways of old Japan. He enjoyed his Chinese classics, and considered the ideal of the ancient scholars to be far higher than modern Western materialism and utilitarianism. He was a man who held to his own convictions at a time when, led by Fukuzawa,

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COUNT SOEJIMA.

the nation was for abolishing the Chinese characters, getting rid of the classics in schools and adopting European standards and ways *en masse*. At that time he was regarded by conservatives as the leader of the national movement known as "Nippon Shugi." Though he condemned the clan government, he had no sympathy with Count Itagaki's proposed substitute for that government. His ideas went beyond mere political principles and had no affinity with the notions current among political parties.

Sōkai (the *nom de plume* of Count Soejima) was a man of genius. In defining a poet Carlyle says that he is all-sufficient. He has within him the elements of all kinds of greatness. "I fancy" says Carlyle, "there is in him the politician, the thinker, the legislator, the philosopher; in one or other degree he could have been, he is *all* these." In a certain sense the late Count possessed this kind of superiority to ordinary men, who can only be one thing. To whatever subject he turned his thoughts he seemed to go deeper into it than ordinary men. It is true that he had much of the mystic about him. So steadfastly did he believe in the existence of unseen agencies, in a spirit world, that to some he was an object of superstitious veneration, and all sorts of tales are current about his altering the course of nature by his prayers or cantations. Many of the things that he taught he professed to have learned by intuition only. He claimed that it was possible for man's spirit to hold converse with unseen powers. He believed in miracles and in the reality of the spiritual universe. In this imaginary world of his own creation he passed his days and nights, enjoying those meditations which suited his special cast of mind. Of course he cannot be classed with those great poets who have probed the deeper secrets of the universe, but he nevertheless represented a type of mind that is rare in this country and this age. In all things he was intensely unconventional, self-contained and supra-mundane, and hence was out of keeping with the whole tendency of Japanese modern thought.

The next article from which I shall quote was written in December, 1904, just after the *Kokumin Shimbun* became a Government organ. With this newspaper the name of Mr. S Tokutomi has always been connected, and so Mr. Toyabe gave his opinions on the character of this well known writer, while discussing his qualifications for defending the Government against newspaper attacks in the following terms:—The title "Government newspapers" was first used in 1874 or 5 in reference to the *Nichi Nichi Shimbun*, which was then relied on by the Cabinet for giving expression to its views. It soon came to be applied as a term of reproach to all papers that defended the Government. At the present time the *Nichi Nichi Shimbun* is the property of Mr. Katō Takaaki (now Ambassador in London) and is thoroughly independent. The paper that has taken its place is the *Kokumin Shimbun*, which is under the control of Mr. Tokutomi. Though we retain the name "Government newspaper" for the sake of convenience, we do not attach to it

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MR. TOKUTOMI.

any meaning that implies reproach. For as a matter of fact it is no more a reproach for a paper to defend the Government than it is for a journal to defend a political party; and when an editor who pleads the cause of the Government brings to his task considerable literary power, critical insight and fairness, instead of being despised, he should receive the respect of all right-thinking persons; and Mr. Tokutomi, the subject of this sketch, is evidently a man of this type.

Now the Tokutomi of to-day is not the Tokutomi of fifteen years ago. Neither his writing nor his reputation is what it was at the time when his brilliant periods on the topics of the day attracted the attention of a wide circle of readers to whom his ideas were both new and attractive. He then figured as a champion of the people when a champion of that kind was a novelty. If his writing to-day attracts little notice compared to what it used to do, it is not because Mr. Tokutomi's style has deteriorated, but because readers have become more knowing (*Tokusha no me no koyetaru ni yoru nomi*). Though his style of writing cannot be said to have deteriorated, neither can it be said to have strikingly improved, beyond possessing that mellowness, sobriety and gravity which years confer on most writers. As a political writer to-day, while possessing some merits which do not characterize ordinary journalists, Mr. Tokutomi has his defects and shortcomings. So it would be interesting to know what it was in him that attracted the attention of the Cabinet and induced them to apply to him. In what way he will further the interests of the Government in the newspaper political world it is not easy to see, for it cannot be pretended that as a Government advocate he will ever produce the impression made by the weighty, polished and lucid prose of Mr. Fukuchi Genichirō when setting Government policy before his readers; or that as a revealer of the sophistry and the weakness of many of the arguments elaborated by anti-Government organs, he will ever approach Mr. Asahina in logical subtlety and rhetorical force. It is very unlikely that the Government will again be able to secure such a champion of their cause as Mr. Fukuchi. His leading articles made delightful reading, and they were so free from spite, malice and personalities that his opponents perused them with as much pleasure as his supporters. As for Mr. Asahina, though he did not maintain the same high level or the same stateliness of style as that of which Mr. Fukuchi is a master; though he lacked the art of presenting unpleasant truths in a taking manner, yet he always wrote in the *Nichi Nichi* with great perspicuity and force, and he showed a most thorough acquaintance with the subjects under discussion. Both these writers were serious politicians whose views carried considerable weight; hence their Government advocacy was on the whole very effective. But with Mr. Tokutomi the case is quite different, for whatever may be said in his praise as the master of a literary style which has many admirers, as a publicist his name carries little weight. Compared with

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the views of the two men mentioned above, his political opinions are crude and lacking in grasp. There is, too, a want of gravity and calm rationality about the matter which appears in the *Kokumin Shimbun*. So, though that paper has become a Government organ, it will occupy a different position from that of the *Nichi Nichi* in former days; since it is a paper that owes its prosperity soiely to the skilful management of Mr. Tokutomi. The *Nichi Nichi* depended on its subsidy almost entirely, and neither of the above named editors were good business men. Mr. Tokutomi will doubtless continue to control every department of his paper; and we do not for a moment think that he is the kind of man to allow his personality to be effaced while acting in the new rôle he has undertaken to play. What many people are saying is probably true: it will be Tokutomi first and the Government second. To not a few this step of his will seem to involve the abandonment of his principles, but it need not necessarily be so.

Mr. Tokutomi has in the past been most careful to keep himself free from all political entanglements. While more or less connected with the formation of political parties and while keeping in touch with their prominent members, he has joined none of them. He has to a large extent fraternized with each set of politicians in turn, but hitherto he has never become the tool of any of them. And it is very doubtful whether he is the sort of man to succeed as a politician. So there comes the question, can he make a success of this new venture? Can he, while acting up to the ideals he has preached for a lifetime, serve the interests of the present Cabinet? It can not be pretended that Count Katsura knows much about the art of using a newspaper skilfully, and as for Mr. Shibata, the Chief Secretary of the Cabinet, though an extremely good man of business, he has never shown any capacity for putting a literary organ to good use. Then there are the Elder Statesmen at the back of the Cabinet, who constantly interfere with and control its action and who have something to say on all matters. With so many people to please, unless we are much mistaken, the path on which Mr. Tokutomi has entered will be found a difficult one to tread.

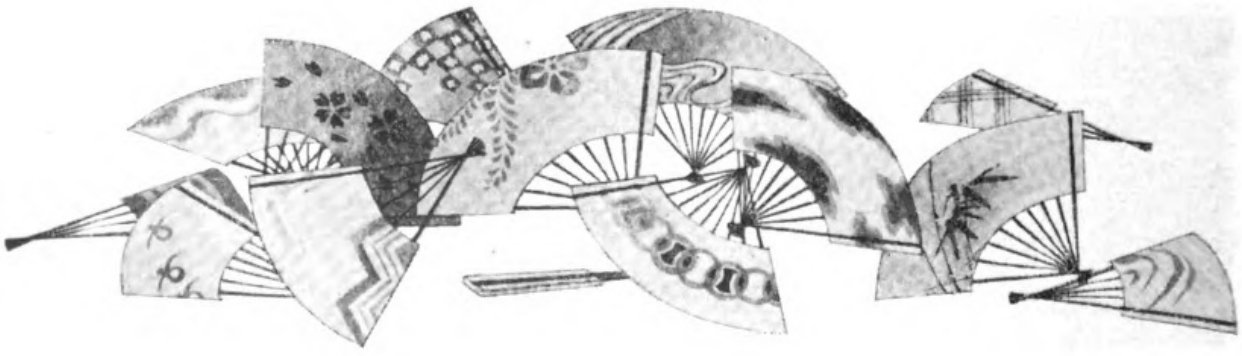
The article which I have summarized above closes with an extremely laudatory account of Mr. H. W. Denison's career in the Foreign Office, and with a few remarks on the connection of Captain Brinkley and the late Mr. D. W. Stevens with the same Department. Mr. Toyabe says that Mr. Denison's long tenure of office in the Department of Foreign Affairs is a surprise to those who remember how numerous are the foreigners who have been dismissed by the various departments of State during the past twenty years. But to those who know the Foreign Office well, Mr. Denison's retention in the service of the State is no cause for astonishment. There is no man living who has a better acquaintance with Japan's foreign policy during the Meiji Era than Mr. Denison. He is regarded in the Foreign Office as a perfect living dictionary, which may be consulted at any moment on any knotty question that may come up on which accurate information is needed. Though there are numbers of Japanese who have studied every branch of law and who are thoroughly acquainted with all the details of correct diplomatic procedure, there is no one in the Foreign Office who has had so much diplomatic experience and who is so thoroughly conversant with Japan's attitude to foreign countries during the past twenty-five years as Mr. Denison. He has served under no less than nine foreign ministers and has been highly respected by them all. But notwithstanding his long service, wonderful to say, Mr. Denison does not speak Japanese. He has no call to do so, however, for at the Foreign Office everybody can speak English. There are two foreigners who may be said to have conferred more benefit on this country

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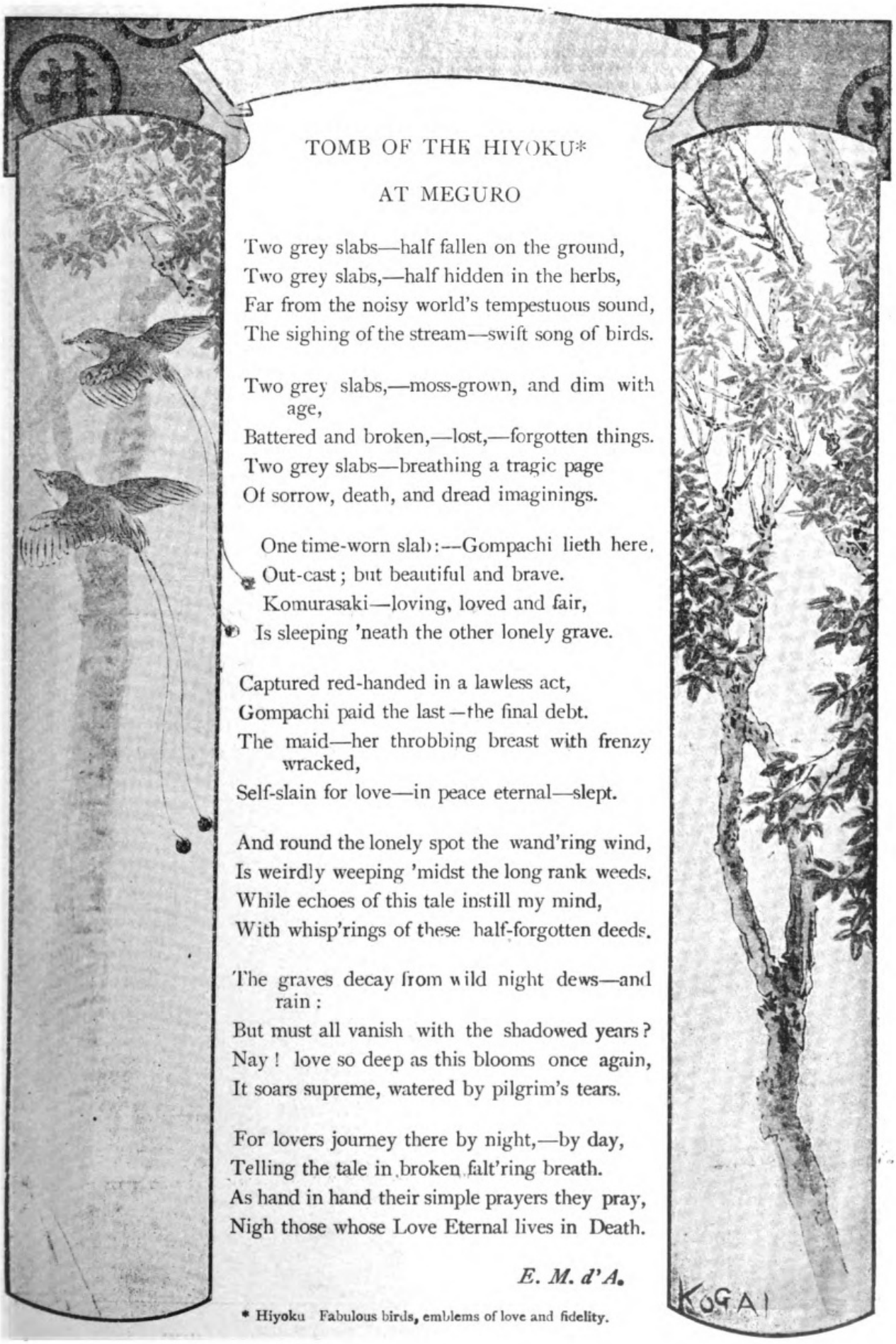
by their advice and work than any other foreign employees. One of these is M. Boissonade de Fontarabie, the eminent French jurist, and the other is Mr. H. W. Denison. Mr. Denison has pleaded Japan's cause on every important occasion on which his services have been solicited in a most wholehearted way. He is most thoroughly devoted to this country, and has, it is said, resolved to leave his bones here. A man of retiring disposition, who cares little for society, with simple habits, and an indefatigable worker, he perhaps suits the Department which he serves better than any man that could be found.

Mr. Toyabe was fond of comparing the leading traits of prominent Japanese with the principal characteristics of foreign administrators. He did this in April, 1905, shortly after the death of Viscount General Torio, whom he compared to Contantini Petrovitch Pobedonosteff, the Russian Procurator of the Holy Synod. The chief points of similarity he made were these; staunch conservatism; opposition to representative forms of government; deep religious convictions accompanied by great intolerance towards men of other creeds; the advocacy of a species of theocracy, God being represented by the reigning Emperor in each case; the desire to withold all real power from deliberative bodies, only using them as a means of giving plausibility to imperial despotism; wide influence outside their special professions,—Torio was better known as a politician than a general and Pobedonosteff is a statesman first and head of the Russian Church afterwards—; earnest endeavour on the part of both men to change the educational policy of their respective countries, so as to give greater prominence to the development of morality, and the relegation of intellectual development to an inferior relative position; ardent, but mistaken, patriotism in both cases; opposition to change on the ground that the Russian Empire as it is and the Japanese Empire as it was after the fall of the Shogunate are incapable of being improved on. Both men regarded modern changes as mostly changes for the worse.

(*To be Coutinued.*)



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TOMB OF THE HIYOKU*

AT MEGURO

Two grey slabs—half fallen on the ground,
Two grey slabs,—half hidden in the herbs,
Far from the noisy world's tempestuous sound,
The sighing of the stream—swift song of birds.

Two grey slabs,—moss-grown, and dim with age,
Battered and broken,—lost,—forgotten things.
Two grey slabs—breathing a tragic page
Of sorrow, death, and dread imaginings.

One time-worn slab:—Gompachi lieth here,
Out-cast; but beautiful and brave.
Komurasaki—loving, loved and fair,
Is sleeping 'neath the other lonely grave.

Captured red-handed in a lawless act,
Gompachi paid the last—the final debt.
The maid—her throbbing breast with frenzy wracked,
Self-slain for love—in peace eternal—slept.

And round the lonely spot the wand'ring wind,
Is weirdly weeping 'midst the long rank weeds.
While echoes of this tale instill my mind,
With whisp'rings of these half-forgotten deeds.

The graves decay from wild night dews—and rain:
But must all vanish with the shadowed years?
Nay! love so deep as this blooms once again,
It soars supreme, watered by pilgrim's tears.

For lovers journey there by night,—by day,
Telling the tale in broken falt'ring breath.
As hand in hand their simple prayers they pray,
Nigh those whose Love Eternal lives in Death.

E. M. d'A.

KOGAI

* Hiyoku Fabulous birds, emblems of love and fidelity.

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"TAKE ME ANYWHERE OUT OF THIS UNMERCIFUL WORLD".....

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Musume Setsuyo:

OR

Woman's Sacrifice

By VISCOUNT KENTARO KANEKO

Chapter I.

IN the prosperous period of the Tycoon administration, Yedo was considered as the centre of the Japanese civilization; thither flocked all classes of the people from every quarter; and the Tycoon was surrounded by the brilliancy of Oriental luxury and the splendor of the feudal system. Among his favorites there was a baronet by the name of Hidaka, who had two sons, the elder Bunjiro, the younger, Kotaro. By the custom of primogeniture Bunjiro was to inherit all the family property—title as well as estate—on his succeeding his father, who had thought of retiring from the active duty of baronetcy, which, according to the customary law, imposed upon a baronet the obligation to attend the Tycoon's court. Bunjiro had been for some time attached to a maiden of inferior rank; he asked the baronet to permit him to marry her, but the father, being proud of his family name, was much displeased by this proposal, and told his son that he must either abandon the low marriage or forfeit the right of succession.

In spite of his father, Bunjiro married the woman of his choice, left the parental roof, and went to Osaka, the largest commercial city of that day, where he lived with his wife in a humble cottage, and made a livelihood by teaching the children of the district, soon becoming quite well-to-do by his untiring industry. Although unfriended and cast out from home, they set forth on the journey of life with the brightest hopes. Soon afterward a son was born to them, whom they named Kenjiro, and to whom they were attached by the strongest affection, regarding him as the source of future happiness.

In their neighborhood there lived a poor tradesman who had just lost his wife, and could not support himself and his little girl, Sumi, on account of poverty and sickness. Bunjiro, moved by pity toward this helpless girl, took her into his family and brought her up as if she were a child of his own. Although he had forfeited his rank, Bunjiro did not stifle a feeling of ancient pride that he had been once the sole heir to nobility. He now hoped that his son Kenjiro would some time or other distinguish himself and wipe off the disgrace that he had brought upon the family name; therefore, he educated Kenjiro with the utmost care. Kenjiro, by showing an aptitude for learning, soon distinguished himself, and became the leader in the school. His noble and dignified countenance, which showed that he was descended from a noble family, and his easy grace of manner gained him many admirers.

Sumi, though born of a peasant family, was endowed with unrivaled beauty, which well accorded with her gentle and charming manner; and she showed a natural talent for music in her infancy. Growing up under the same roof as brother and sister, they shared each other's joy and grief; their fondness grew stronger and stronger as they advanced in years, and each vowed in heart and soul to be a life partner of the other.

One morning, Bunjiro, coming into Kenjiro's study with a letter in his hand, said, "I have received joyful tidings from Yedo."

"What is it, father?" asked Kenjiro.

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"The time has come!" exclaimed the father, with a flush of triumph and gladness. "Here is a letter from my father in Yedo, offering his forgiveness for my past offense, and asking me if I can spare you. As you know, I am dead in the eye of the law, by my forfeiture; I cannot succeed to the family estate; but as you are a son of the true heir of the Hidaka family, you have some claim to the estate, if you can only be adopted by my father's house. What do you suppose is my father's intention? It is to adopt you in my brother's family, who succeeded me after my disappearance. There is a messenger coming from Yedo in a few days to receive our answer, and if we agree before he arrives you are to go to the capital at once. To obtain this was my ambition and my hope for you. For this purpose I gave you the best education possible, and now the time has come for you to take off the disgrace from the name of your father." So delighted was Bunjiro that his voice trembled with joy, and his face brightened with ecstasy.

Kenjiro was surprised at this unexpected news, and said triumphantly, "Now, sir, the way to the world and honor is open to me." A flush came immediately on his face, and his eyes glistened with delight. Suddenly he turned his face away from his father, and wrung his hands as if in grief; he thought that he must part with Sumi, his long-wished-for bride.

"What is it, my dear boy? What ails you?" asked the father, bending over his son with anxious looks.

"No—nothing—sir," stammered the son; "but—but—I must leave you and"—here the name Sumi trembled on his lips, but he suppressed it with a sigh. "I must now renounce my duty toward you, and leave you alone with Sumi."

"Oh, do not think of me," said the father, "for I am legally dead, and have none but a moral claim on you. I am only too happy to make any sacrifice for the welfare of my only son." Kenjiro, who had all the while remained silent, with downcast eyes, now looked up to his father's face with an expression of mingled joy and grief; and the father continued: "Now you are to be adopted in another family, and perhaps you know already the customary law of such adoption; but as this is our last interview as father and son, let me say a few words:

"When you are adopted, you must renounce all your home duties and rights, and honor your adopted parents more than your own; for the maxim tells us, 'The first is the adopted, and the second is the natural.' Your natural father has no claim to your person after adoption. When you go into my brother's family, regard him as a father, though an uncle in reality; obey his commands, and let me hear that you have shown yourself worthy of my affection. As I shall live always in retirement, and never again be in the glare of wordly splendor, so I trust that you will remember my last words, and be a credit to the name of Hidaka. After you are gone I shall give all my property to Sumi, who was, as you know, left helpless, and has been brought up as one of my family. I once thought of concluding your betrothal with her, but as you have a higher hope and a brighter future, her inferior birth might hinder your succession to a noble family; therefore, I shall marry her to some tradesman, with the settlement of my property upon her." Kenjiro's countenance suddenly turned ghastly pale, and he sat with folded arms, speechless and motionless. In his troubled mind; duty and love struggled to conquer, and one could almost hear the beating of his heart; but at last he sacrificed love to duty. He assented to his father's proposal, and returned to his room to prepare for his journey, sorrowful and reluctant.

Sumi received the tidings as sadly as Kenjiro, but she concealed from the world the sufferings of her heart, and brooded constantly over her future destiny and her unfortunate life. She looked sad and gloomy.

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"SUCH A LONG DISTANCE WILL LIE BETWEEN US."

Her sleep was haunted by melancholy dreams. She soon became helpless and exhausted; and finally shut herself up in her own chamber, refusing to be either cheered or comforted. As soon as he had finished his preparations, Kenjiro hastened to Sumi's room, opened the paper sliding door, and saw her supporting her head on her hand, as if utterly destitute of strength; her vacant gaze showing that she was not aware of his presence. Kenjiro, approaching her, said softly, "Do you feel better than yesterday?"

At the sound of his voice she looked up, and said, with a sad smile, "No, about the same as yesterday;" and she sank again into her former state of unconsciousness.

"If you shut yourself up in this closed room you will only feel worse. Come out into the garden. The weather is mild and pleasant, and the cherry-trees are in full bloom; it will do you good to take the fresh air. Do not brood so, but try to look for some happier future," said Kenjiro, in order to divert her thoughts.

"How can I cease to think of our cruel separation? When I learned the story of my misery and destitution, I wept bitterly at the thought that I was an orphan; but as you had always pitied my miserable lot, and sympathized with me in my sorrow, so I had in you a master, the light of life, and the source of future happiness.

"Now you are going away to Yedo, and such a long distance will lie between us; and perhaps we shall never see each other again."

As she finished the sentence, she covered her face with her hands and wept.

"Do not take it so sorely. If you could only know the anguish of my heart. Duty and love! The weight of duty always turns the scale in its favor. But my love for you shall know no change. After my arrival at Yedo I will at once send for you, and introduce you as one of the family; but if I cannot accomplish this, we can hope and wait for the time when I succeed to the family estate and everything is at my disposal; then our union will be happily consummated, and without fear we can brave the world together."

He then persuaded her to take a walk around the garden. It was near twilight; the last rays of the setting sun were gleaming

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through thick foliage and the blooming branches, beneath which slowly rambled the youth and maiden. Their thoughts were wrapped in joy and happiness for the future; their sweet whispers were often interrupted by the enchanting melody of the nightingale; their forms were sometimes lost in the gloom of the gathering night.



THEIR THOUGHTS WERE WRAPPED IN JOY.

CHAPTER II.

On the morning of his departure they all gathered around the gate to see Kenziro off. Sumi's heart was too full to admit of saying anything more than a simple "Good-by;" she gave him an affectionate, yet melancholy look, and lowered her head to conceal her tears. Kenjiro could neither speak nor exchange a glance of parting with her, but only cast a farewell look on the little group clustered around the gate, and suddenly turned his face and proceeded on his journey.

At the turn of the road he looked back toward the house, and saw Sumi standing alone. When she perceived Kenjiro turn, she waved her hand with cheering nods and mingled emotions of sorrow and despair.

She waited some time, but no letter came from Yedo. As the days rolled away in this dreadful suspense she grew anxious, impatient, and at last hopeless. Her anguish was uncontrollable; she gave way to her grief, and wept like a forsaken child.

"Have you changed so soon?" cried she, in agony. "Has your promise evaporated into nothing? Kenziro, O Kenziro, this is too unmerciful to bear!" She raised her head, flung back her disheveled hair, and shuddered at the changed appearance of her own face, once so fair and beautiful. As she sat alone by a dim, flickering lamp, which made her confused mind more despondent, she heard a voice from outside calling distinctly, "Sumi, Sumi!"

She sprang up and opened the window, asking in a trembling voice, "Who is there?" No answer came but the echo of her own words. She leaned exhausted on the window-sill, and looked up to the vast and peaceful firmament studded by myriads of brilliant stars, and she wondered why her life could be so sad and gloomy while everything around her was so calm and undisturbed. She sang in a plaintive tone; and the sorrowful melody was wafted on the midnight air, and lost among the rustling of the leaves. Again she started from a profound melancholy, and looked out with a frightened gaze.

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"Am I dreaming?" she wondered. "No; I heard it again distinctly. "It is the voice of a pleading angel calling me to the Blessed Isle. Yes, yes, I am coming." And she sprang out of the window, holding in one hand her tangled hair, and in the other the fold of her long robe. She ran blindly toward the bank of the Yodo River, while a flock of ravens flapped their wings and croaked over her head, as if to chant her funeral dirge. She stood on a bridge, gazing on the furious stream below, and wondering whether beneath the frowning waves lay the tranquil shore of a "land of rest." "O God, deliver me from sorrow:" she prayed tremblingly; "take me anywhere out of this unmerciful world." She then plunged headlong into the rushing current, and a midnight bell from a distant pagoda tolled forth, as if ringing the knell of one so young, so beautiful and so good. The moon had just waned behind the western hills, and a mysterious darkness dropped like a curtain over the scene.

This sudden disappearance of Sumi startled Bunjiro and his neighbors. They at once began to search for her; they sent the detectives to every place of concealment, and they dragged the river, but no trace of her could be found. To the memory of this unfortunate girl he erected a tomb in the burying-ground of her ancestors, and fixing the day of her disappearance as the date of her death, he offered prayers for her departed soul.

Kenjiro was cordially received by his uncle's family, which consisted of his grandfather, a retired noble, his adopted parents, and their only daughter, Yuki.

The intention of the family was soon made known; they wished to marry Kenjiro, to Yuki, and thus enable both the heirs of Bunjiro and Kotaro to participate in the fortune and estate of the family, this being the general practice in the case of adoption.

Yuki was on the verge of womanhood; she was gentle in manner and graceful in movement; her heart was free from selfishness and conceit; she had a certain air of innocence and inexperience which made her extremely charming. In her personal beauty she was not surpassed even by Sumi. The latter was sagacious and intellectual; the former was amiable and graceful. Kenjiro was much troubled. If he did not follow the intention of his parents, he would violate filial duty toward the family.

If he did, he would break his parting promise to Sumi, whose very existence depended on that one hope, and he might ruin forever the peace and happiness of that unfortunate maiden. But the adoption was already recorded in the office of the Tycoon's council, and there was no other way to avoid the difficulties except to wait for his succession to the family estate; until then he must refuse to marry Yuki on some ground. Should he tell them of Sumi? No; her inferior birth would be a decisive objection, and the very fact of his engagement with her might cause his disinheritance, and he might meet again the fate of his poor father. Once he thought of sending Sumi a letter, to acquaint her with his present circumstances.

But he feared the idea of the intended matrimony would be a fatal blow to her; so he decided not to write to her until he ascertained the time of his succession. As Kenjiro sat alone, careworn and exhausted, thinking of Sumi, and her anxiety consequent upon his long silence, his uncle stepped into the room, and delivering a despatch, said with an air of coldness:

"It has a seal of mourning; open and see." The sight chilled Kenjiro to the heart; he remained speechless for a moment, gazing upon the letter, which still lay unopened in his trembling hand.

"It is not your father?" presisted the baronet. By this time Kenjiro, slowly recovering his strength, opened the letter; it was the announcement of Sumi's disappearance. He sank helpless into his seat, and turned deadly pale. Once or twice his lips moved as

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if to utter the words, "I have killed her." His heart swelled into his throat, and notwithstanding the presence of his adopted father, the tears rolled down his cheeks.

"Whose death is it?" asked the baronet, anxiously.

"Only that of a member of my father's family, sir," answered Kenjiro, with affected coldness; but his heart rebuked him for assuming this indifference to the death of Sumi,—the love of other days and the hope of future years. After the reception of this sad news he seemed always wrapped in deep melancholy, and became unconscious of his friends and surroundings. Though he often mingled in the pleasures of Yedo, and frequented tea-houses with his companions, yet his face, which now bore deep lines of sorrow, was never seen to smile.

Chapter III.

On the day of the summer festival, Kenjiro went with some friends to a certain tea-house to see the procession of the geisha. When the first of the procession was passing by, Kenjiro was leaning over the balcony and gazing absently on the crowd below, half-unconscious of the surrounding gaiety. Suddenly deafening cheers roused Kenjiro from his reverie, and he glanced dreamily at the moving show. His eyes fell upon a female figure, and he turned pale, and seemed stricken motionless.

This female was Sumi, who was supposed to have drowned herself in the Yodo, and whose reported death had ruined the peace of Kenjiro's mind. Amazed at the sudden resurrection of the dead, he surveyed her figure with wild perplexity. She wore gay, brilliant apparel, with an embroidered figure of dragons coiling through a cloud, and her hair was dressed in the manner of geisha. The figure, slowly moving beneath the balcony, filled Kenjiro with mystery and awe, and it was at last lost in a thick cloud of dust, leaving him speechless and insensible. As soon as his friends left the room, Kenjiro went to the proprietor of the tea-house and asked:

"Do you know that geisha who was so heartily greeted by the people?"

"She is from Osaka, sir," replied the proprietor, "and to-day is her first appearance."

"Do you think I can in any way see her after the procession is over?"

"Oh, yes, sir, I know her master well; I will ask him to send her here after the procession." So saying the proprietor left the room, with many bows and assurances, and Kenjiro was once more left alone to reflect upon the unexpected incident and its probable cause.

Soon a light step was heard in the long corridor, nearer and nearer it came; then some one climbed the stairs. With gay spirits and smiling face she came into the room; but no sooner had she perceived Kenjiro than she started, staggered back in astonishment, turned deathly pale, and fixed her eyes on his face, which was flushed with anger. Trembling and stammering, she turned from him and fell to the floor.

Kenjiro strode boldly to her, and said calmly, but scornfully:

"What a shameful meeting! Sumi, how can you endure so base a life as this?"

Sumi rushed toward him, saying, "Forgive me?" But she was stopped by a wave of his hand. She knelt before him, with her hands clasped on her breast, and cried: "It is reasonable that you should think so; but let me explain the cause of my misery. Do not rebuke me, but hear—" She was interrupted by Kenjiro, who gave a glance of reproach which made her tremble.

"This slavish appearance of my future bride!" said he, angrily. "I cannot listen to you! No more of your explanations!"

"But wait, my lord," said she confusedly. "I live this slavish life for the love I cherish for one whose name I dare not breathe now."

"Stop! I will hear no more of that," interrupted Kenjiro. "How could you leave my father, when he brought you up from your helpless state, and now depends on you for the support of his old age? Oh, you shameless

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THE PROCESSION OF GEISHA PASSING BY.

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girl, enticed away from home by wicked wretches, and sold in this quarter!"

"Oh, judge not before you hear," pleaded Sumi; "however disgraced I may be now, have pity on me for my suffering." She raised herself from the floor and stood before Kenjiro, and seizing his sleeves, looked up to him with tearful eyes. "Do you remember your promise? How long did I hope and wait for your letter, but, alas! all in vain. One night I heard a voice calling my name. I went out and asked who it was, thinking perhaps it might be you; but no one was there, and I thought it must be a voice from another world, calling me to rest. In that state of mind I determined to drown myself in the river, and leave this unmerciful world. I started from home and went to the bridge, whence, as I cast one farewell glance on the light of this world, I saw a bright star reflected in the water, and it showed me where my 'happy home' was. I plunged in, while my lips repeated your name. After that I remembered nothing until, as I opened my eyes, and glanced around me, I saw a group of dreadful ruffians.

"O, I shall never forget that sight! I tremble at the thought of it. Seeing such men about me, I fainted away; but on opening my eyes again I found myself supported by one man while another was holding a cup of water. Terrified by the sight, I closed my eyes, and when I peeped through I saw five men in rags, sitting cross-legged around the dim light of a camp-fire. I then heard one cry out, 'I was the first who heard the splash of water, and discovered this girl floating in the river; so I have the right to her!' Then, smoothing my hands, he said in an affected tone of sympathy, 'Unfortunate maiden, as you have gained your life by my help, may I ask you to be mine? But if you refuse—' Here he stopped short and looked full into my eyes, as if to impress strongly upon my mind what he was about to say. 'In case of your refusal,' continued he, 'we must sell you as a geisha. Which will you do? Come, fair maiden, to my house and live with me.' The alternative was before me, and there was disgrace in both; but I thought to myself that if I must live and suffer more I had rather be sold in the musician's quarter of Yedo, where perhaps I might see you, and then I should tell you all the misery I had suffered for you. So I said, 'Sell me, but I will not marry you.' At this my suitor flung away my hands and gave me one furious glance, while the rest cried out, 'Decided.' Having failed in the attempt at self-destruction, I came here to seek for you, whom I once loved, but now dare not love, for I have disgraced you by this slavish state. For the reward of my love and sufferings, I only ask your forgiveness."

Kenjiro, remained silent, and did not heed what she said.

Sumi took his hands and implored him: "Say you forgive me. Forgiveness is all I now ask." But Kenjiro still remained speechless and motionless. Sumi rose with a flush of anger.

"There is a limit to a woman's patience," she said tremblingly. "I waited—suffered for you; but you have, notwithstanding, broken your promise. You have deceived and deserted me. Are women made to be treated so unmercifully? Are men so stubborn and unable to read the heart of a true woman? I lived in the hope of meeting you, and now that I see you, it is worse than the worst I feared. Oh, Kenjiro, how can you be so cruel!"

She turned to descend the stairs, but Kenjiro suddenly seized her, and said in a melancholy tone: "Are we to forget each other forever, and endure the anguish of our hearts for nothing? Say no more of forgiveness. It is I who ought to ask your forgiveness. As vile as you are now, I love you more, for it is your love which brought you to this misfortune and disgrace. It is my fault—my fault!" And he told her of his unfortunate situation in his adopted parents home, and the cause of his long silence.

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He now determined to redeem her from her master, but as he had not succeeded to the family title he did not have sufficient means to execute his intention; therefore he only continued his visits to Sumi with her master's permission. When the master learned from Kenjiro of his relation to Sumi, he was moved by the affecting story of their sufferings and he consented to the proposal of their immediate marriage; moreover, he told Kenjiro to pay the redemption money on his succession to the family estate. The marriage ceremony took place at the master's house, but without the consent of the adopted parents; for Kenjiro feared that they would object to the union, and intended, after his succession, to introduce her to the family as his wife.

After their marriage, Kenjiro bought for Sumi a small cottage on the banks of the Sumida river, where she lived in a quiet manner with her attendant maid. The cottage was situated on the shore, a short distance from the road, and surrounded by bamboo hedges exquisitely trimmed. The path, bordered with various Oriental flowers, wound through the garden to the arched portal, from which hung the morning-glory with its delicate tendrils. On one side of the garden there rose an artificial embankment, with trim shrubberies and on its top a small shrine was seen through the green of pines and hemlocks. On the other side were dwarfed trees, artificial streams, and large trunks of trees overrun with ivy and fern. The piazza commanded the whole view of the river. On the right bank there were rows of pretty houses, with balconies, and steps leading to the water, where many "roofed boats" were rocking at their moorings; on the left, there was a famous avenue of cherry trees. A long path, with a row of trees on either side, extended the whole length of the bank; the branches meeting overhead formed an arch. When the cherry trees were in full blossom, the people walking beneath this deep and flowery bower could hardly see the sky. The place itself was so charming, unlike any other earthly scene, that it seemed like fairyland.

Chapter IV.

After Sumi's removal to the Sumida, Kenjiro spent the greater part of his time there; thus he neglected his home duties, and showed slight attention to his intended bride. Months rolled by without causing any serious effect in the family; but when there was a baby born in the cottage on the Sumida, Kenjiro's absence and his cool treatment toward "the daughter of the house" became so marked that the family, for the first time, felt suspicious of his mysterious conduct. Kenjiro was a favorite of his grandfather, whose influence was still felt in the domestic affairs of the family, although he had long since retired. His interest and affection for his grandson made him fear that, although in his lifetime there would be no change in the family, after his death they might disinherit Kenjiro, if his present behavior continued; therefore he determined to search for Kenjiro's secret, and arrange the affair himself. When he made inquiry, he was informed that Kenjiro was engaged to Sumi, a singing-girl on the Sumida. He was shocked by such unwarrantable conduct in his grandson, and hastened at once to see the woman and solve the difficulty.

It was a May afternoon; the weather was mild, and the broad surface of the river was here and there disturbed by ripples. Sumi was clad in her flowing gown with its loose sleeves. With her child in her arms, she was telling the nurse the story of her past misery. Suddenly there came a voice asking for entrance. Sumi, after bidding the nurse to take the child into the next room, opened the door, and there stood an old stranger.

"Excuse me," said the stranger; "Is Miss Sumi living here?"

"Yes, sir," replied Sumi. "I am the person inquired for." The stranger bowed politely, and begged to be pardoned for the liberty he had taken in thus addressing her. A seat was soon assigned to him; but both remained

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silent, for she was vexed by this unexpected visit from a stranger, with whose name even she was not yet acquainted, and he did not know how to introduce the object of his call.

At last he broke silence, saying, "I do not know how to come to the point. I have attempted several times, but all in vain. I now force myself to state the object of my coming. I am Kenjiro's grandfather. I do not know whether you are aware that he is an adopted son, and is to be united with the daughter of the house; but his coldness—nay, his aversion to her—made us suspect the existence of a secret engagement. I am informed that you are the one to whom he is attached. I am quite alarmed, for if this were known to his adopted parents they might disinherit him. As I have only a few more years to live, my only hope is to see him succeed peacefully to the family fortune; but as long as his acquaintance with you continues, so long his future remains uncertain."

Here his courage failed him, and he could proceed no further. All the while Sumi sat with downcast eyes, thinking that the fatal moment had arrived, and she must either announce her marriage with Kenjiro, or resolve nevermore to see her loved husband. She thought of acknowledging the marriage; but then what would be the result? Kenjiro would surely be disinherited for his secrecy and disregard for the family, and his name forever blotted from the fair pages of human record. Upon her answer hung the fate of Kenjiro; there was no other way to save him and his honor but to sacrifice herself.

"I was unaware," said she, pressing down the swelling of her heart, "that I had caused so much—alarm in your family. However, I shall hereafter renounce the honor of Kenjiro's attentions. Now, for the first and last time, I beg you forgiveness."

A flood of tears rolled down her cheeks, and burying her face in her hands, she knelt down at the feet of the old baronet.

"Rise, madam," said he, trying to lift her; "pray rise, for you have done nothing to be forgiven. I know too well the pains of separation. It makes my heart ache when I think that I have made you break your engagement and caused all your sufferings."

"As I have no hope of happiness in the future, if my sacrifice can save Kenjiro and his honor, I will gladly make it, for the love I have long cherished for him."

It was so touching to hear her, and to witness her calm resignation, that the old baronet wept, and expressing his sympathy for her sorrow, he bade her farewell.

After the visit of this mysterious stranger, the scene in the cottage assumed a very different aspect: the merriest laughter had now changed into saddest stillness and despondency, and over Sumi's beautiful face came an expression of woe and despair. As she sat alone in her own room, dreading the sorrow of her last meeting with Kenjiro, she observed him standing on the threshold and wondering at the change in her.

"What ails you?" asked he, advancing toward her. "Has anything happened?" But receiving no answer he came to her, and said, while looking into her tearful eyes, "Come, come! tell me what ails you."

"Nothing," said she, dropping her head on his arm; but I was thinking of my unfortunate condition, and I could not help"—

"I wish you would not brood over such a silly thing. Thus far we have both had a full share of suffering; but now we are married, let us forget our past misery; and as soon as I succeed my father I will acknowledge you as my lawful wife. Therefore until then be patient, and wait for a brighter future. Why do you talk so hopelessly?" said he, bending over her tenderly. "Why do you look so strangely? Why, you perplex me! You alarm me! Does anything distress you? Come, tell me, and I will share your sorrow."

"I have nothing to tell you now; but I will inform you to-morrow," said she, while

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she was repeating in her mind, "To-morrow itself will inform you."

"Then, until to-morrow," said he, "do not despond so, for my sake. I will come early to-morrow morning, for I am a substitute for my father in attendance at court to-night I must go now, so adieu." As he was turning to start on his duty, Sumi looked at him with a despairing expression, as if they were never to meet again. Kenjiro was troubled; returning to her, he said, "Why do you look so sad? I will come to-morrow early. Is there anything that you wish me to do before I go?"

"Nothing particular," replied Sumi;" but somehow I feel very lonely. Stay a while, for it is not yet the fourth hour. I often think," continued she, "that I was born to make others grieve. How many phases of human life there are in the world! Life resembles several streams. Some dash forth from between huge rocks, ooze through crack and crevice, and are sometimes hurled down over cataracts and waterfalls, and whirled around in a dark, fathomless basin. Calmness and tranquility are not assigned to them; but their whole course represents a constant turmoil and disturbance, until at last they are all emptied into the ocean. Others bubble up by the hillside, and warble along sunny banks and peaceful meadows. They sometimes glide over mossy stones and beneath the cool shade of summer foliage, while their gentle murmur makes harmony with the sweet songs of skylarks.

"The roaring rivers and laughing brooks are alike hushed at last by the waves of the mysterious ocean. Likewise grief and pleasure, sorrow and happiness, are swallowed up in death—the common destiny of human life. My life is the scene of constant trouble. I live in sorrow, and so shall I die. To-night we sit together, but we know not what to-morrow will bring forth. Should I ever be called away suddenly, think of me mournfully, and pity my child for its mother's sake."

"Why do you talk always of sorrow and death?" interrupted Kenjiro. "As frail as we are, and as uncertain as our life is, we must idealize a world of happiness, and hope for a brighter future. In this transitory world there is nothing substantial, nothing to be called happiness except hope. Misfortune disperses the airy castles of imagination; sorrow breaks into the happy circle of contentment. Sadness plays as important a part as happiness in the drama of human life." Just then the bell of Asakusa struck the fourth hour of night. "It is time to go," said Kenjiro, starting from his seat.

"Oh, then you must go?" said Sumi, looking at him steadfastly. "I do not know why, but I feel sad in the view of so short a separation."

"You alarm me! I do not dare to go to the court and leave you here alone."

"Pray attend the court," said she, eagerly. "For the world, I would not have you omit a duty." Her heart was full, for this was the last time she was to see him, and to-morrow she would hear him no more; but, trusting that she should meet him in the happier region, she bade him farewell.

After the whole family had retired Sumi began her preparations by dressing herself in the "white apparel," which is generally worn by one who intends to commit suicide. She wrote a long farewell letter to Kenjiro; and just as the hour of midnight struck she grasped a short sword, wrapped in white cloth, all save the point about an inch in length. She raised it to thrust it into her throat, but her courage failed her at the sight of her child. She knelt at his cradle, bent over him, and embraced him again and again. The thought of leaving him alone made her tremble; she shuddered at the sight of the sharp sword before her. Weeping, sobbing, she for the last time fondly clasped him to her bosom: and as her warm tears fell upon the child's cheek he stretched out his arms, he moved, as if waking. Sumi started back and held

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her breath in dismay, but again the child dropped asleep.

"Oh, my dearest child!" cried she, with clasped hands and uplifted eyes. "Oh, most unfortunate one! Forever must I leave you! But I shall hover above you, and guard you against the troubles of this wicked world. Do not cry when I am gone, for I shall never return. When waking in the morning you seek a mother's smile, my lips will be closed and my spirit departed. Do not grieve when I am dead. When you know that I brought you into this world only to suffer and be thrown in the shadow of the world's splendor, do not think hardly of me, but pray to God that my sins be forgiven.

"This is my fondest—saddest—and last"—She embraced the child again and again, then thrust the sword in her throat, gasped, and died.

Kenjiro was haunted all night by the thought of his sorrow-stricken wife. Next morning, at the close of his attendance, he hurried to the Sumida. On arriving at the cottage, he found the door closed; he knocked for admission, and he was soon answered by the nurse, who appeared as if just awakened from a deep slumber.

"How is Sumi?" asked Kenjiro, eagerly.

"She has not yet called me; so I suppose she has slept soundly," replied the nurse.

"That is well. Sleep does her so much good." And Kenjiro went straight to Sumi's chamber. A loud scream was heard. In a minute the nurse and servant were on the spot. What a terrible scene! There was Sumi lying in white apparel covered with blood, the nurse kneeling and weeping, Kenjiro holding Sumi's face in both of his hands and gazing upon it with an expression of intense agony, and the servant standing dumb with horror.

"Oh, Sumi!" cried Kenjiro still gazing on her face. "My own and dearest! Your sufferings were too heavy to bear; but was there not any other way but to rest in the shadow of death? Were those her last words to me? Oh, how ignorant was I of the working of her heart! My life, my happiness, forever gone!" He trembled with despair and remorse; but he reflected upon her words, and bitterly reproached himself. As he turned about, he found a letter on which was written, "Farewell letter to Kenjiro." He opened it hurriedly, but, unable to proceed, he dropped it on the floor. On recovering his strength, he read as follows:

"Midnight on the Sumida.

Dearest Kenjiro: Parting is a correlative of meeting; no meeting can ever exist but it is followed by parting. As the number of happy meetings increases, so much nearer do we approach to the melancholy of parting. At last the time has come when I must leave you and the world forever. Standing on the threshold of death, as I look back upon my life I see nothing but sadness and misery. In spite of my inferior birth, you have shown me more sympathy and love than was due to my unworthy self; and shall I ever forget your kindness? I have often felt it would have been better and happier for you and me had we never met. I had a dread of myself as the cause of disgrace to you and your noble family. I believe I was intended to die when I was left in my infancy without home and parents. It was never intended that I should thus live and make you grieve for my misery. These thoughts render my life no pleasure to me, but create a constant fear of future suffering; therefore, now, once for all, I sacrifice my life and end my fears, to save you from disgrace. I have only one request, my worthy—in what terms shall I address you now? As a husband? The world ignores our marriage, and your noble parents have not ratified it. Whatever name it may be, I care not. For the sake of your unfortunate Sumi, have pity on my child, and give him such an education as will save him from ignorance and disgrace.

"Do not tell him who his mother was, or

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how she died, for it will only add sorrow and shame to his innocent mind; but teach him to pray that her sins be forgiven.

"As I leave all those who are dear to me on earth, and turn my thoughts to the mysterious region of death, I shall tremble at the darkness of my path; but I trust that God will be merciful and guide my poor weary soul to its blessed destiny. This parting —sorrowful and heartrending—will be only for a moment, and soon we shall meet again in a happier land, where sorrows are unknown and friends never parted.

"My thoughts are countless as the pebbles on the shore; but as an approaching dawn separates day from night, and life from death, so I close this last token of my love with adieus and tears."

As he finished reading the letter, Kenjiro laid it down, clasped his hands in prayer, and gazed upon it as the last expression of Sumi's love. Every heart was swelled by grief; every eye was filled with tears; silence and sorrow reigned everywhere.

When the family was informed of Sumi's personal history, the parents reproached Kenjiro for the concealment of his early betrothal. The grandfather said that if Sumi had told him of her marriage, and of her child, he would have secured the favor of the family in her cause; and Yuki regretted her own existence as an obstacle to Kenjiro's union with Sumi, and as the cause of her self-destruction.

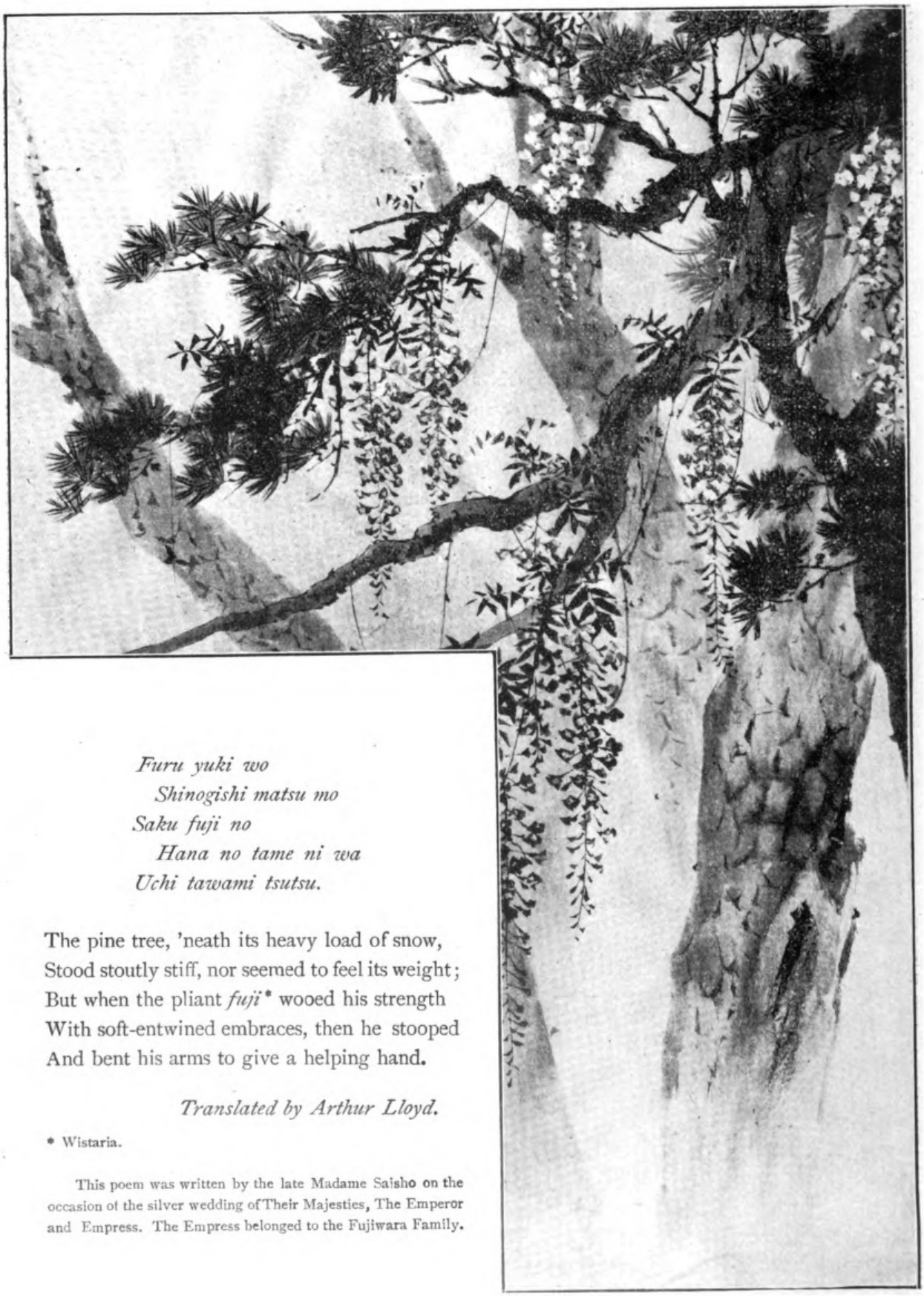
Her parents took the child into the family, trusted his education to the loving hands of Yuki, and erected a tomb to the memory of Sumi, young and beautiful, who sacrificed her life for a man and his honor.

RICE FIELDS

I think they've drawn the water from the stream
Into the paddy-field within our fence,
Where the young rice has just been planted out.
How else does't come that the melodious frog
To-night should seem to croak so near the house?

Translated by Benkyoka.

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Furu yuki wo
Shinogishi matsu mo
Saku fuji no
Hana no tame ni wa
Uchi tawami tsutsu.

The pine tree, 'neath its heavy load of snow,
Stood stoutly stiff, nor seemed to feel its weight;
But when the pliant *fuji** wooed his strength
With soft-entwined embraces, then he stooped
And bent his arms to give a helping hand.

Translated by Arthur Lloyd.

* Wistaria.

This poem was written by the late Madame Saisho on the occasion of the silver wedding of Their Majesties, The Emperor and Empress. The Empress belonged to the Fujiwara Family.

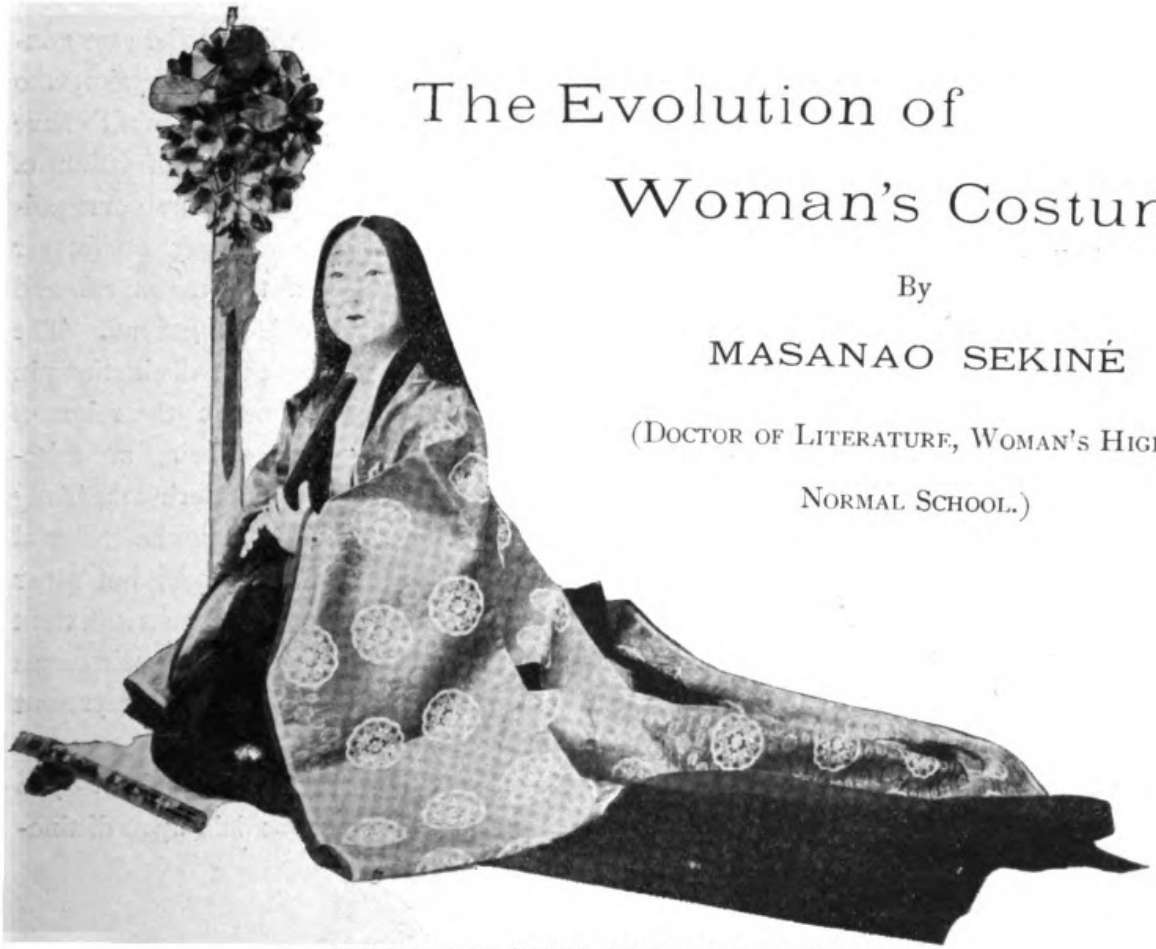
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The Evolution of Woman's Costume

By

MASANAO SEKINÉ

(Doctor of Literature, Woman's Higher Normal School.)



CEREMONIAL DRESS WORN BY COURT LADY
Fujiwara Period 9th to 12th century.

IT is, of course, very difficult to write with any degree of preciseness about the costumes worn by those who lived in so remote a period as the people of ancient Japan. The most that can be done is to draw what inferences seem justified by the reference to dress in the historical records, using the *haniwa*, or clay images found in tombs and excavations, to confirm the accuracy of our assumptions. Looking back to the time before Japan entered into familiar intercourse with Korea, that is, the period between the commencement of the Christian era and the year 200 A.D., we find the Japanese wearing a coat or upper garment with long, narrow sleeves, with a *hadabakama*, or trowsers, beneath which was a short drawers covering the loins, while a girdle encircled the waist. The trowsers worn by men were short, reaching to the knee only, but those of the women extended to the feet, with a long dress over them. Female attire did not include a second garment under the long trowsers. The upper garments of both sexes appear to have been folded from left to right though some of the *haniwa* indicate exceptions to the general custom. In some cases the front of the upper garment was fastened with cords or strings.

In those days men invariably wore swords when they went out. Women had an extra outdoor garment known as the *osuhi*, or *katsugi* of later times. Our ancestors of those far-off days seem to have ornamented themselves with stone necklaces, and they wore strings of bells about their waists, known as *kushiro*, or *tamaki*. Our forefathers apparently more vain than their women, wore an additional ornament called *ayubi* about the knee joint, to which bells were attached. Ladies serving under personages of exalted rank wore a long piece of cloth from the shoulder down the front, which, though having a practical use at first, in time came to be merely ornamental.

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The color finding most favor among the leaders of fashion in the days of our most distant ancestors appears to have been red, but there is also mention of green, yellow and black, the shades being produced by dying with flower extracts or leaves of trees. White having been regarded as the symbol of purity, was reserved for shintō festivals, on which occasions they also had a white cloth figured with green leaves tinted with grass juice, called *gosuri*. History also makes mention of deer skin as an article of dress, which was quite natural, as the men were fond of hunting, and relished animal flesh for food.

From the year 200 A.D. onward, when intercourse with Korea was carried on, many foreign weavers came to Japan, introducing figured silks and brocades, while the women among these strangers were famous as dressmakers. Under their influence the style and quality of Japanese clothing underwent considerable change. The Emperor Yuryaku, who ruled from 457 to 479 A.D. is said to have seriously taken in hand the reformation of national dress, beginning with the court official style, laying special emphasis on further refinement of taste; but this movement had little effect on the people in general. The custom of signifying rank by distinctions in head-gear came into vogue in the reign of the Emperor Suiko 593 A.D., being an imitation of the fashions prevailing during the Tang dynasty in China. At that time the material for head-wear was chiefly brocade, but other stuffs of varigated colors were to some extent employed. From the beginning purple seems to have been the color chosen to represent the highest rank.

Coming to the Nara period, about 700 A.D., greater emphasis was laid upon distinc-



FUJIWARA PERIOD (9th to 12th century)
Showing *Katsugi*, or flowing outer garment.



TOKUGAWA COSTUME (17th to 19th century)
Koshimaki, or upper dress of summer costume.

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NARA PERIOD (700-750 A.D)
Costume with *hire* (or scarf, and *mo*, train.



LADY OF HEIAN PERIOD (750-850 A.D.)
With *hire*, scarf; *karaginu*, clothing influenced by China; *omoteginu*, front garment; *uamo*, and *shitamo*, upper and lower garments, and *hakama*, skirt.

tions in style between official and private dress. Ladies in the higher circles of society wore long upper garments of deep purple, with broad flowing sleeves almost as long as the body. Under the long robe they wore two kinds of divided lower garments, the *shitamo* worn from front to back, and the *uamo*. The shoes worn in those days were called *hanataka-kutsu*. Under the influence of China these costumes became gradually changed, chiefly in the direction of shorter sleeves and body in the overgarment. The waiting-maids of noble ladies had a special ceremonial costume, *hire*, which was a relic of more ancient times. There is little in the records of history to give any idea of the dress worn in private by the ladies of this period; but it is safe to assume that the fashions were an evolution of those outlined as prevailing in previous ages, and an improvement on their predecessors, especially in the way of dispensing with innovations from China, such as the *shitamo* and the *uamo*.

During the Nara period great advances were made in the manufacture of textile fabrics and in dying, so that from this time dress material became more costly and elaborate. It was then the first figured patterns came into fashion and color mixtures were adopted. Those most in demand were shades of green, yellow, and indigo. Special preference seems to have been given to *yuhada*, a material of varigated colors to be seen at the present day. At this time also, *yizuri*, printing on cloth of flower and bird designs, is first mentioned. Upon the removal of the Imperial Capital to Kyoto in the eighth century, though there was little or no change in the names of costumes, the influence of China on the fashions remained, as may be seen from the pictures coming down

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to us from that period. Titled ladies of the time rarely walked when they went out of doors, so that the custom of dispensing with shoes began to obtain. The long, divided skirt of scarlet known as *hino-hakama* was used to hide their feet, a considerable departure from the fashions of the Nara period.

From 840 A.D. and onward the *shitamo* gradually fell into disuse, and the scarlet divided skirt formerly invisible now came into view, the *uamo* sometimes being long enough to trail behind the wearer. For nearly two centuries the fashions of the Imperial Capital were noted for their extravagance and luxury. History indicates that the costumes of this period must have been gorgeous in the extreme. The men were as fully under the spell of fashion as the women. Noble ladies indulged in several inner garments, called *kosode*. A long unlined upper garment *uwagi*, came down over their loose divided scarlet skirts, and outside, over all, they wore a shorter cloak called *karaginu*. At this period the *mo*, or train, was exceedingly long. The age of the person and the season of the year, as well as the rank of the wearer, affected the style and quality of the garments displayed.



LADY OF HIGH RANK OF NARA PERIOD. (8th century)
Playing a form of harp introduced from Korea. Cloak of white gauze

Great stress was laid on the number of inner garments as a mode of impressing the public with the importance of the wearer. This fashion was carried to such extremes that at one time ladies appeared in as many as from eighteen to twenty-five garments, the exact number being visible, as to-day, at the neck and sleeves, as well as partially at the skirt. In this way ladies of the time vied with one another to an intolerable degree, so much so that eventually the authorities had to interfere and prohibit the encouragement of such rivalry, the limit allowed being twelve garments for those of high rank, the *ju-ni-hitoye* of later times. The regulation applied to ceremonial dress, but for ordinary dress, of course, much simpler apparel was used, such as the *kouchiki* and *hosonaga*, dispensing with the *karaginu* and the *mo*, but retaining the scarlet divided skirt.

Toward the middle of the eleventh century political power in Japan was usurped by the military families and there sprung up two classes of aristocracy, the military nobles and the court nobles, the latter known as the *kuge* and the military nobles as *buke*. The court nobles centralized their forces in Kyoto, while the military nobles were represented at Kamakura. The *buke*, or military nobles, however, controlled most of the country and wielded the more powerful influence. Being deprived of all real power and receiving but

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superficial honors, the *kuge* sank into insignificance and even poverty. As to dress, they could not afford to do more than follow the ancient customs, and after about a hundred years they had finally to abandon the old luxury in costume, and descend to less expensive and more simple fashions. This had the effect of greatly simplifying the styles worn, until finally the more elaborate costumes appeared only when the ladies had to present themselves on ceremonial occasions. By degrees the loose divided skirt of scarlet came to be discarded, and at last even the *uamo* was seen only on special occasions. Among middle-class women a veil of thin cloth came into vogue for outdoor life, and obtained at Kyoto and Yedo until two hundred years ago.

The fierce internecine strife of the thirteenth century, left the nation in poverty, and had a great effect in lessening the desire for magnificence in dress. Even among ladies-in-waiting to august personages such essentials of ceremonial dress as the *karaginu* and the *mo* came to be dispensed with, the *hakama* and the *kosode* only remaining. Women of the samurai class were satisfied with wearing the *uchikake*, or long over-garment with flowing skirts, omitting the *hakama*, and giving rise to the permanent adoption of the *uchikake* in later times. About this period a new feature appeared in summer ceremonial dress. The *uchikake* of thin silk began to be tied at the hips with a small *obi*, or sash; and the custom of removing this appendage from the shoulders to the hips, came to be known as *koshimaki*.



LONG SLEEVED GARMENT OF TOYOTOMI PERIOD.
Latter half of sixteenth century. In her hand a drum.

The many new military families that came into existence being quite different from the *kuge*, or the court nobility, had a great effect in modifying the customs in dress, though the styles adopted by them were naturally an evolution from those of the Imperial Court. The difference, however, was more marked among the men than among the women, the latter jealously retaining the fashions of their forefathers. The most important changes in the ladies' costumes of those days were in the direction of greater simplicity. This was accentuated by the impoverishment of the country through the strife that continued between the more powerful nobles. Even the full-dress costume of this period was simple and unostentatious.

After the inauguration of the Tokugawa régime, a lasting peace ensued, and then changes in dress became more marked, especially among the women of the masses. With the greater income then afforded the court at Kyoto a revival of the custom of wearing ceremonial dress became characteristic, the styles most copied being those of the ninth century. The change, however, was chiefly in the exterior costume; and the material employed as well as the method of making, were quite different from those of former times. The ladies of the daimyo families, having great wealth at their command, began to display a magnificence of dress bordering on that

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of the ancient court fashions. The ladies of the military aristocracy preferred the styles of the thirteenth century, without either the extreme luxury or high art of the age imitated.

At this time strict regulations were laid down by authority in regard to ceremonial dress, which were very complex and detailed. The most fashionable colors of high rank costumes for New Year's day and like occasions, were the *jishiro* (white), *jiguro* (black) and *jiaka* (red), after which came such colors as light blue, indigo and grey. The code of etiquette decided the disposition of the colors, in accordance with age and rank. The *akaji* was generally red silk crêpe, and the *shiroji*, white of the same material, both contained figures in silk or gold thread. The embroidered or figured satin was considered proper for ceremonial dress, while the informal dress was of plain crepe. The *uchikake*, or upper garment, was a modification of the ancient *uchiki*, and under it was worn the *aigi*, an embroidered garment of the same material, the underwear being usually of white habutae. The *obi*, or sash, was worn under the *uchikake* and over the *aigi*, the most popular being some form of gold brocade. In summer the style above referred to as *koshimaki*, or thin cloth, was often used. So much for the ladies of the military nobility.

The female portion of the wealthier classes among the common people generally wore figured crêpe dyed in various colors, very rarely indulging in embroidery. But they fancied for an *obi* the gold brocade of the upper classes, as well as damask silk, figured satin and crêpe. The women of the common people did not wear the *uchikake* except on such occasions as marriage. Their ordinary dress was material of a striped pattern, much as we see them to-day. The present custom of wearing an unlined thin garment of simple color for summer is of very recent origin.



LADY OF FASHION TO-DAY.

Fashions in sleeves have been remarkably changeable. From the middle of the sixteenth century they began to increase in length. By degrees the sleeves, especially of young ladies, have extended till now they are from three to four feet. This style, known as *furisode*, became very fashionable. The width of the *obi* has also varied, at first from two and a half to three and a half inches, and to six, seven, eight, and nine inches. It is interesting to note that the new fashions in sleeves and sashes originated among the common people and from them were finally adopted by upper classes. The young samurai ladies were the first to follow the popular styles in this respect and the higher classes began to follow suit,

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until now these fashions prevail everywhere.

It is only from about the middle of the seventeenth century that the women of the lower-classes began to wear the long *haori*, or overcoat, at present so common among all classes of both sexes. This garment was originally a duster worn by men to protect their clothes when outdoors, and was then called *dofuku*, or travelling coat. Finally they came to be worn in the house, and the women adopted the garment. The upper-classes in time followed the same custom, and now the *haori* is an indispensible part of the clothing to be worn on formal occasions, the custom being considered *de rigeur* even in summer. Until about sixty years ago the court ladies at Kyoto used to wear a veil called *katsugi* when going out of doors, but this custom which had come down from the thirteenth century, was never adopted by the ladies of the military families; in fact, it never found favor outside the court and a few of the *kuge* nobles' establishments.



GATHERING FERNS

I.

And when the flow'rs, that need the flattering sun
And favouring breezes, fear to open out
Their beauties in unsympathetic gloom,—
There, in the dark, damp valley at the foot
Of yon proud hill, the humble fern puts forth
Its early fonds,—there will we go, and seek,
And proudly bring our much-prized trophies home.

II.

On the hill's slopes the proud azalea blooms,
Shedding its glory o'er the country-side,
And all men praise its beauty. Underneath,
The key-like fonds of *warabi** push up
Their humble heads amidst the tangled grass,
And men pluck these, and leave the azalea there,
Fruitlessly blooming. 'Tis not beauty's show,
But virtue's modest worth that men do prize.

Translated by Benkyoka

* The *warabi* is an edible fern, much prized by connoisseurs

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TO SHAMPOO THE HEAD OF HER FATHER-IN-LAW.

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Japanese Home Life

BY

JIRO SHIMODA

MODERN Japanese civilization is an evolution from the patriarchal system. From time immemorial the Imperial Family has borne a paternal relation to the people; and it may safely be said that the ruling classes of the nation have always been scions or retainers of the Imperial Family or closely connected therewith, a fact easily confirmed by reference to the genealogical tables of the Empire. Of course much foreign blood has been naturalized and assimilated by the Japanese race, but no distinction now remains between the various elements that have gone to make up our population. Yet through all the twenty centuries of accretion and assimilation the relation between the Imperial Family and the people has undergone no change save in the direction of even still greater cordiality and affection. Indeed at the present time the whole Japanese nation may be looked upon as one big family with the Emperor at its head. Thus the individual families of the nation are but units in the one great family of which the Sovereign is Father; and the same fundamental principle of ethics is common to both, namely Loyalty and Filial Piety. These two principles form the basis of Japanese society and citizenship; and they are mutually interdependent, as may be seen from the old Japanese saying: "A filial son makes a loyal subject."

It is true that in the feudal days of old Japan loyalty was too often restricted to the feudal lord. The Emperor's person was regarded as too sacred to receive homage except through his representatives; but after the Restoration, when the sovereign came to rule again in person, loyalty was accorded directly to the Throne. In fact, it was the patriotic desire to make loyalty more personal and effective that led to the Revolution. Therefore, the two principles of Loyalty and Filial Piety are, by education and practice, constantly instilled into the Japanese mind; and the history of the country furnishes abundant examples of the beneficent effect of these principles on the life of the nation, even women being no exception to the universal rule.

In private life the Japanese child is required to honor its parents, and to sacrifice itself for the comfort and happiness of the family. The parents never spare themselves for the good of their children, and the child must undeviatingly follow the parental example. As the outcome of such a social system, there is the peculiar institution called "*inkyo*," or the retirement of the head of the family from active life as soon as the children become old enough to support him and take his place in the management of affairs. Delighted at seeing their children able to shoulder the burdens of life, the parents retire to enjoy the pleasures of old age, games, the tea ceremony, horticulture, or some refined form of amusement, some being even affected by the "muse" and abandoned in their declining years to poetry.

For this reason very few Japanese parents hold property in their own right, assigning it all to those of their children upon whom they are dependent. A Japanese citizen ignoring the claims of loyalty and filial piety would be reckoned as outside the pale of human society. No degree of position or wealth can save the unfilial son from the

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disgrace he deserves. One feels proud to be able to say that very seldom indeed are there found in Japan such examples of forsaken parents as are too often seen in occidental lands. What is still more surprising to outsiders is the fact that the wives of the children are expected to render the same loyalty and piety to the parents-in-law as the children themselves; and in Japan every dutiful wife is faithful to this custom. Hence every Japanese daughter on the verge of marriage is told by her parents that she must be as true in every respect to her new parents as she has been to those she is leaving, and that any failure in this respect on her part will be regarded in the old home as a dishonor done the aged parents. One of our Japanese savants has said that though a wife were complete in all accomplishments of the modern world, she would still not be a perfect wife if she did not know how to shampoo the head of her husband's father or mother. To married women of the West the idea may come as a shock, but in all respectable circles of Japanese society it is taken as a matter of course. In fact any violation of it would be a legitimate cause for divorce; for a true husband would sooner see his wife show veneration for his parents than for himself.

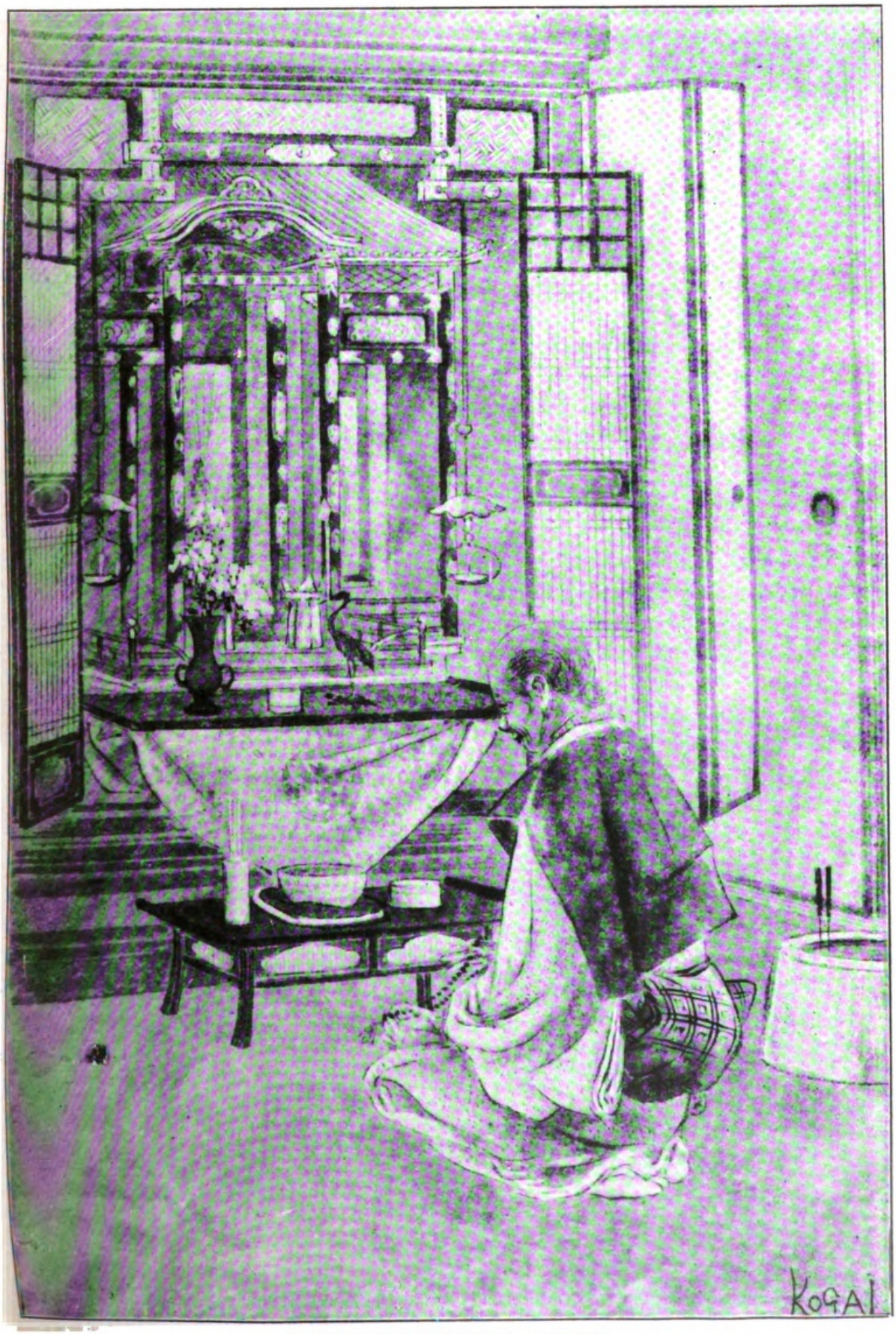
The two Chinese characters representing "husband" in the Japanese language mean "heavenly person." Accordingly his wife is expected to honor him as a thing from heaven. She does this by attending carefully to the duties of the household so as to leave her husband free to carry on the business of life. The true wife will sacrifice fortune and even life for the sake of her lord. In one of the dramas of the immortal Chikamatsu, the Shakespeare of Japan, there is a passage representing the ideas of a devoted Japanese wife: "For the sake of my husband I would even flay my nails from my hands and feet." Such are the ideals of duty cherished and obeyed by the faithful wives of Japan, who not only bear their sacrifices without any sense of loss but are delighted that they can show their desire to be of signal service to their husbands.

It is quite natural, therefore, to find the Japanese mother taking every care to bring up her children in accordance with these principles of loyalty and filial piety, and she never shirks any sacrifice that may be necessary to impress these truths on her family. Our domestic history is full of pathetic stories of widowed mothers, who for the sake of maintaining and educating their children, the monuments of their departed husbands, have undergone great deprivations. Indeed the life of the Japanese woman is one of noble self-sacrifice and renunciation. Nor is it to be understood that the Japanese man is indifferent to the noble endurance of his wife. Though exacting, he must treat his wife with consideration and sympathy. The Japanese woman is loved as a wife, and honored and respected as a mother. Thus though her lot is arduous, her life on the whole is happy and contented. And when old age comes she goes "*inkyo*" and spends her last days in peace.

Though the Japanese woman is required to be gentle above all things and to keep that spirit alive in the home, she is not a creature without courage and bravery. In old Japan when a daughter was married she brought as part of her dower a "naginata" or halberd, and her dagger, and prepared to defend her husband even on the honeymoon, and to risk her life for him if need be. There are many stories of heroic women in Japan, that recall the women of Sparta. But however loud the call to other things, the main sphere of the Japanese women is in the home. Domestic duty must remain her chief responsibility. As the Japanese are a race attaching great importance to cleanliness, the wife must see that the house is daily attended to and kept scrupulously in order; and that not a speck of dust is allowed to collect anywhere within the dwelling.

In accordance with the Japanese habit of

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BEFORE THE ANCESTRAL TABLETS.

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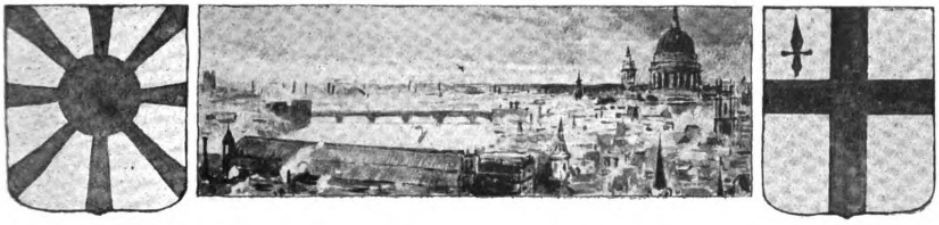
devotion there is in every home a little altar-shelf where the spirits of the ancestors receive daily homage. Before the ancestral tablets as well as before the favorite gods of the family, gifts of saké or rice must be laid and prayers offered before the shrine. The wife must attend to these religious duties though all others fail. Often this duty is left to the old lady who has gone "inkyo," and she may pass her leisure time going to the temples and shrines in the vicinity.

Since the Restoration some of these old ideas have been modified somewhat, but the main principles of the civilization remain. In olden times, woman's education was inclined toward the moral rather than the intellectual, and she kept her mind upon the home rather than society. This tendency has within the last few years been moderated, and to-day the intellectual and social atmosphere of the world is attracting the women of Japan to an unusual degree. The effect is beneficial, because it is leading our women to see that they owe a duty to the State and society as well as to the home. This change has been effected chiefly through the influence of occidental philosophy and literature; and the ideas of some few of our women are becoming so westernized that they are beginning to discuss the independence of woman, and advocating the occidental custom of having newly married couples live in houses separate from the parents. Not only so, but the increasing intensity of the struggle for existence has led many women to seek employment in factories and offices and thus to abandon home life altogether. Industrialism is thus bound to have an important effect upon the future of domestic life in Japan.

But Japanese having the advantage of being able to watch the evolution and management of such problems in Europe and America, will no doubt be able to adopt such measures as may attain the best results. At the present time there is the double duty of investigating the processes and problems of foreign civilization, and at the same time keeping an eye well upon ourselves so as to utilize the best that the civilization of the world has produced. But no matter what changes time may bring and no matter how much our home life may be modified by occidental ideas, our fundamental principles of Loyalty and Filial Piety will remain unaltered.



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Through Japanese Eyes

(From the Japanese of Hirotaro Sugimura.)

BY

ARTHUR LLOYD

Chapter IV.

My Fair Vis-à-Vis

FOR two or three days after my arrival at the boarding-house, I was obliged to sit by myself at a table in the centre of the dining-room, and there to work through my solitary meals. "I'm afraid you must feel very lonesome there all by yourself, sir," said my landlady consolingly, "I wish I could find some nice young lady to put at your table." And sure enough almost immediately afterwards, a certain Miss C., who I have already had occasion to mention, returned from Paris, and was assigned a seat just opposite me.

She was a young lady of four or five and twenty (she might have been thirty), lady-like, and quiet, not exactly what you would call a beauty, and yet by no means ugly. She had been in Paris, I was told, for medical study and had just returned. She spoke French with fluency, and her language and deportment were all that could be desired.

Well, we had got to sit facing each other three times a day for some time to come, and it would not have been reasonable for us just to sit and glare. It was the lady that broke the ice, by asking me some questions about Japan: I followed suit by asking her the meaning of words and expressions in my letters that I could not understand, or the names of streets that puzzled me. And so one thing led on to another, and we soon conversed quite freely.

A fortnight later Miss C. left the boarding-house to return to Paris, and her place was taken by a certain Mrs. P. She was a lady of fifty, with furrows commencing to show themselves on her brow. She had a most disagreeable sneering way of talking, and always kept herself well in the foreground. She was also very fond of dress, and would come rustling into the drawing-room just before dinner in a low-bodied silk dress, with four or five diamond rings on her fingers, well powdered and painted, and so strongly scented as to give the impression that she used the scent to conceal some other odour.

When she talked, every fifth word was about "my dear husband." "My dear husband" was a captain or major in the army, and the worthy couple had come up to London to cut a dash in society during the season. One would have thought that with a husband so precious as hers, she would have been contented always to be by his side, but she had now been two months parted from him and living in the boarding-house, and her whole time was spent at theatres and concerts. After dinner she would beat up

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her pals for a game of bridge and win or lose a good many shillings.

I may also mention that she was a bit of a jingo. All English people are jingoes, more or less, but she was quite especially jingoistic. She would often speak most contemptuously about countries of which she knew nothing at all, and as to Japan—why she treated us as if we were children.

One day, in the course of conversation, I said that we had oats in Japan. "Oats!" said my lady, with her nose in the air, "Oats are merely food for cattle!" "And pray, madam," I replied, "what is oatmeal made of?" She had never thought of that.

Another day, she asked me if we still used bits of human bone instead of money in Japan. This nettled me, and, taking out of my purse a new fifty-sen piece, I threw it across the table for her. "What a pretty coin!" she exclaimed. "Please give it to me."

Everybody, again, knows that an English bank note makes no pretensions to beauty. My lady said it was the most beautiful paper money in the world. I retorted that in Japan we should never dream of using such flimsy, tearable paper money as they had for bank notes in England. She replied that English paper money never was issued from the bank more than once, and that as soon as it found its way back to the bank of issue, it was called in, and not issued again, however fresh and clean it might be. It was not necessary therefore to use tough paper like the Japanese notes which won't tear though they may get dirty and thumb-marked all over. I confess that I came off second-best on that occasion. It is a fact I have never seen a dirty Bank of England note.

On still another occasion, our conversation turned on English history, and the good lady became so offensively jingoistic that I could stand it no longer, and fired a bombshell into her camp.

"I agree with you," I said, "at the present moment England is the best country in the world, and I have the very highest respect for her. But when you look at her history, it is nothing but a record of successful invasions by foreign peoples from the times of the ancient Britons until now. Danes, Saxons, Normans, —each ousts his predecessors, and each in turn is ousted by the people who come next. I don't like to boast, but our Japanese history covers a period of 2,500 years, and not a single instance of an invasion from abroad. Again, I do not wish to boast, but we in Japan have never had a King John, or a Henry VIII, or a Charles I, or a James II. All our Emperors, right through the long list of our 'Human' Line, have been men of the type of Alfred the Great."

It was a bombshell that did its work. The old lady made a feeble show of replying to me at the time, but never again did she venture to speak evil of Japan. I spoke at the time without much reflection: now that I come to think of it, Japan is certainly unique in its history, whatever it may be in other things.

My vis-à-vis was a lady who knew the ways of the world. In the very heat of the argument she never once betrayed her feelings, and when we next met one another she talked and laughed with me as kindly as ever. And yet, her very politeness gave me the feeling that I was being laughed at, and I found it very hard to be civil.

Not long afterwards, I made my flying visit to Leamington. When I returned after five days of absence, I found my table in the dining-room laid with napkins for four. "Three nice young ladies for you, sir," laughed the landlord, who happened to be in the room.

The "three nice young ladies" turned out to be my old friend, Mrs. P., and two spinster friends of hers,—old maids of over forty, and somewhat podgy.

All the same, they were kind enough always to speak of me as their table-mate, and when the time came for me to bid adieu to London, they shook me most warmly by the hand.

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CHAPTER V.

Chopsticks, saké and Fukujinzuké

During the time that Mrs. P. and I were still having our tête-à-tête dinners, there was placed at our table a man of the name of R. a short, round-faced, florid gentleman, of forty years or so of age, and a very lively disposition. He told me that he had been three or four times to Yokohama on business, was very fond of airing his Japanese, and would every now and again break into a choice Japanese song such as "Kompira Funefune." He was by no means averse to a drop of whiskey, and would make fooiish jokes in a loud voice at table, with an innocent air that made everybody laugh. Whenever his own whiskey ran out, he would come and borrow a glass of my wine, or else he would get round Betsy, the maid, and send her off to take toll from the landlady's whiskey bottle.

I think I ought to tell you, that a good deal of fuss is made in England about dealing in liquor, and that no one can sell liquor without a license, which, by the way, often costs a good deal of money. Most boarding-houses, therefore, supply no liquor to their boarders; if any one wants to drink wine or spirits etc., he buys what he wants for himself, and keeps it by him. I cannot tell whether this is done to increase the revenue of the government, or to wean the people from their drinking ways, but at any rate it is a piece of obstructive legislation which is just like England.

Mr. R. would frequently talk to me about Japan, and would often sigh for a *yukata*, a cross-legged seat on the floor, some *geisha* girls and a bottle of *saké*.

"The *yukata* may present some difficulties," methought, "and so may the *geisha* girls; but what is there to hinder me from getting the *saké*?" So I went to the Nihon Club, ordered three or four pairs of chopsticks, a bottle or two of *saké* and a tin of *fukujinzuké*, all of which I sent to Mr. R. with my compliments during the dinner. Mr. R. was highly delighted: he opened the *fukujinzuké* tin, and proudly pulled out its contents with his chopsticks. And, in truth, he seemed to be quite an expert in the art.

Englishmen, as a rule, are so exceedingly slow and clumsy in the use of their fingers that it makes me tired to look at them. I can illustrate their clumsiness by remarking that I have more than once been much admired (in England) for my wonderful skill and dexterity because I have taken up a bit of paper and twisted myself a *kanjinyori* string out of it. You may judge therefore what an excitement it caused when they saw me with a pair of chopsticks in my hand, moving them about with perfect ease, and picking up and carrying across the room tiny peas and microscopic crumbs of bread, and never letting a single thing fall to the ground. It was wildly exciting and the whole dining-room buzzed with talk about it. Some of the guests begged me to give them a pair of chopsticks as a keepsake, others put to me all manner of questions. What wood were they made of? What should I do with them if I were attacking a piece of beefsteak? Did I have to pick up my rice grain by grain with those things? Some were not contented with just asking me questions. They jumped up from their places and came across to my table to see me use my chopsticks.

The chopsticks were all what we call *harami bashi*, and there was a general cry of "Oh!" how funny!" as I pulled the chopsticks apart and out popped the toothpick.

Mr. R. was in great feather. Presently I began a formal lecture on the subject of chopsticks.

"These instruments," I said, "are of four kinds, according as they are made of 1, wood,—2, bamboo,—3, ivory,—4, metal. Wooden chopsticks may again be subdivided into (a) lacquered, and (b) unlacquered chopsticks, the latter being generally termed deal chopsticks."

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After this primordium I went on to tell my audience that we in Japan used chopsticks for everything that concerned eating. We never fingered anything as people do in England. Also, when a pair of chopsticks had once been used, they were thrown away and never used again. They were not like forks which you just washed and used again, no matter who had used them previously.

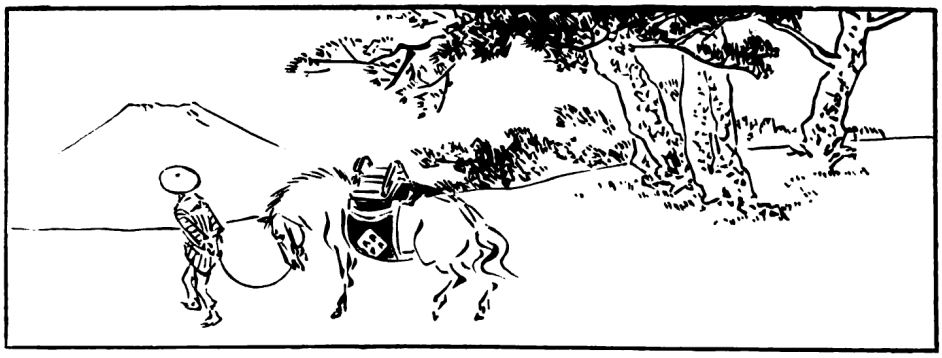
"And your very forks," I concluded, "with their five prongs so suggestive of the human hand,—are they not relics of the barbarous days when your forefathers ate with their fingers?"

All the time I was lecturing, Mr. R. was having a side-show of his own, demonstrating, entirely to his own satisfaction, how easy it was to pick things up with chopsticks and even to cut up fish with them.

I was now so filled with enthusiasm that I began handing the *fukujinzuké* round the room for my friends to try. Then I opened the *saké* and poured out mouthfuls of it in cups for them to try how it tasted.

Every one approved of the *fukujinzuké*. As to the *saké*, some said it tasted like sherry and that they rather liked it, others that it was not at all nice, others that it had a most horrid smell and would I please take the nasty stuff away. The undaunted Mrs. P. took a whole glassful, "just for the sake of the thing," and then was consumed with fear lest it should get into her head. Her neighbor, the mischievous, teasing Q. chaffed her for the rest of the evening, telling her that she had got quite a colour, and wanting to know what was the matter with her nose.

(*To be continued.*)



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PLANTING THE NEW SHOOTS.

Oriental Staff of Life

By YOSABURO SAKUMA

(DIRECTOR OF THE EXPERIMENTAL FARM, TOKYO PREFECTURE)

RICE forming the staff of life in Japan, its successful cultivation is of more importance than even the production of wheat in Europe and America. The prospects of the harvest and its market price have not only an important effect upon the agricultural classes but on the financial condition of the country as well. Indeed until quite recently it may be said that the economic condition of the Japanese Empire depended almost wholly on the success or failure of the rice crop. Owing to recent developments in commerce and industry as well as the progress of communications, the nation has become less insular in this respect; yet the rice harvest remains the most vital factor in the general condition of the people.

Japan has at the present time about 13,230,000 acres under cultivation, of which 7,105,000 acres are devoted to rice. This immense area represents some 54 per cent of the total arable area of the Empire, and allows an average of 1,225 acres to each family. The total annual production from this acreage is about 223,335 bushels, but there have been exceptional years yielding a production of more than 248,000,000 bushels. In addition to what is used for food, the quantity required for saké brewing is immense, so that the domestic production has to be replenished annually by a considerable importation. The very high quality of Japanese rice naturally leads to its being exported in large quantities, which adds to the necessity of domestic importation. The consumption of rice per capita in Japan is about 5 bushels.

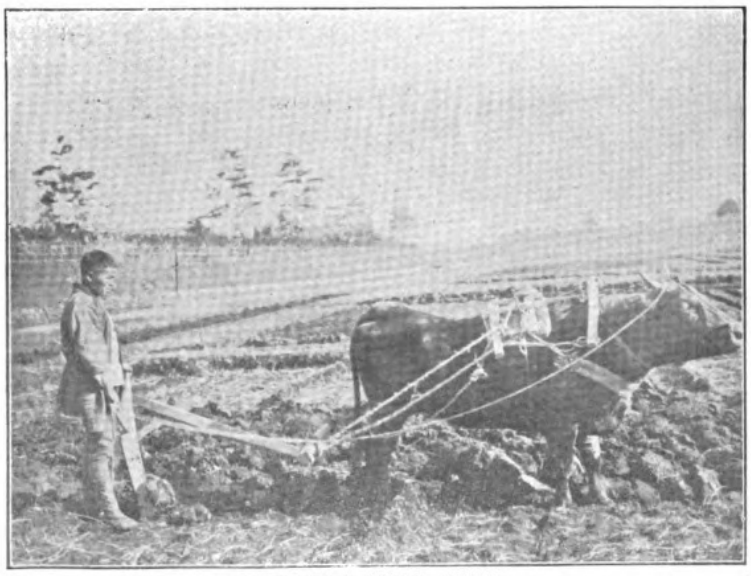
From centuries of experience the science of rice cultivation has been brought to a high state of perfection in Japan; and the degree of production, as well as the acreage under cultivation is constantly on the increase.

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When we compare the 132,000,000 grown in 1877 with the 248,445,076 bushels produced in 1907 the rapid rate of increase may be easily seen. It is safe to say that there has been an increase of not less than thirty per cent in the last thirty years; while the power of production has increased 28 per cent. The rate of consumption has been greater than the rate of production, which shows that the number of those able to afford rice as their staple diet is constantly growing. The 34,388,000 of population in 1877 had in 1907 grown to 48,845,000, which is equal to an increase of 45 per cent in the thirty odd years. It is because the rate of increase in population is so much greater than the rate of rice production that the yearly imports of rice are bound to increase. Between the years 1902 and 1906 Japan imported no less than 97,473,836 bushels of rice, being an average of 8,122,686 bushels per year, with an average annual value of some 40,931,269 yen. Most of the rice imported comes from the British East Indies, and next in order, French Cochin China, Korea and China. In this connection it is interesting to note that in the four years above mentioned the export of Japanese rice was 7,493,897 bushels, valued at 23,178,356 yen. The largest importers of Japanese rice are Australia, Hawaii, United States, and Great Britain.

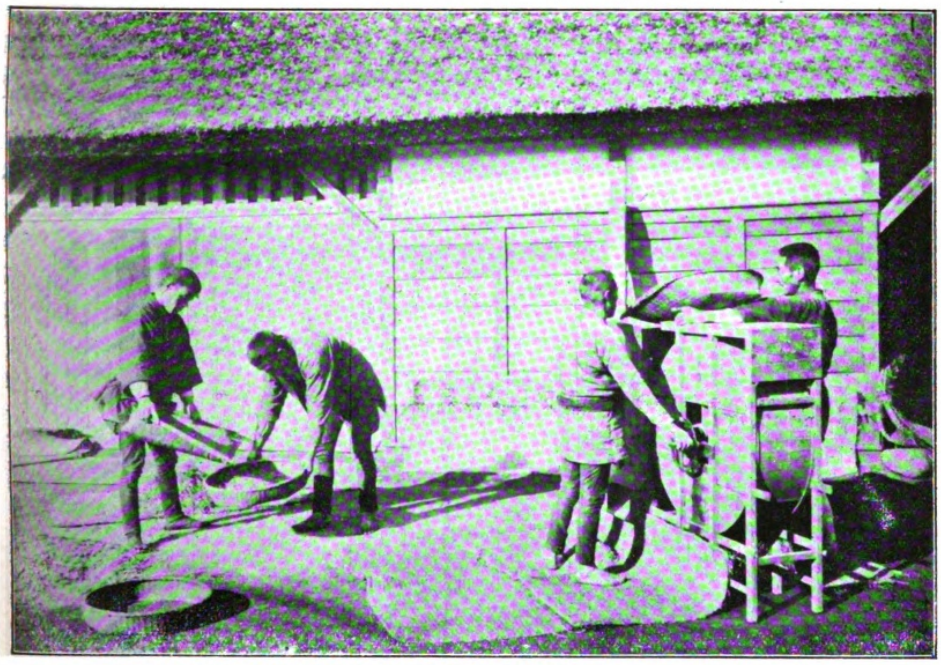
As rice culture is of such supreme importance to the country, the price of rice lands is always rising, until it is now from 70 to 80 yen per tan (0.245 acres); while the price of common agricultural land is only 40 to 50 yen per tan. The rent of rice land is also quite high, being from 8 to 13 yen per tan usually, but in places where such land is scarce, as much as 200 yen has been paid per tan. The ancestral paddy fields of the farmer are regarded with great pride, and guarded as family treasures. It can, therefore, be understood why every inch of land where water for irrigation is available, commands the keenest attention, the entire hill sides in some districts being terraced for rice production. Indeed there are very few Japanese farmers that do not grow some rice, for the growers of the cereal represent more than 90 per cent of the agricultural population. From 4 to 7 acres is about the average holding of the Japanese farmer at his best, but vast numbers of the rural population have to be satisfied with little more than an acre each. The farmer has, of course, to grow many other things besides his rice; and some of them he cultivates as a second crop from the rice ground after harvest.



PLOUGHING WITH OXEN.

The rice districts of Japan look like level plains of patch work, the irregular paddy fields being walled round by clay banks from ten inches to one and a half feet high, according to the water level, the necessity of maintaining a uniform level for the water obliging the farmer to lay out the plots on a very small scale. The

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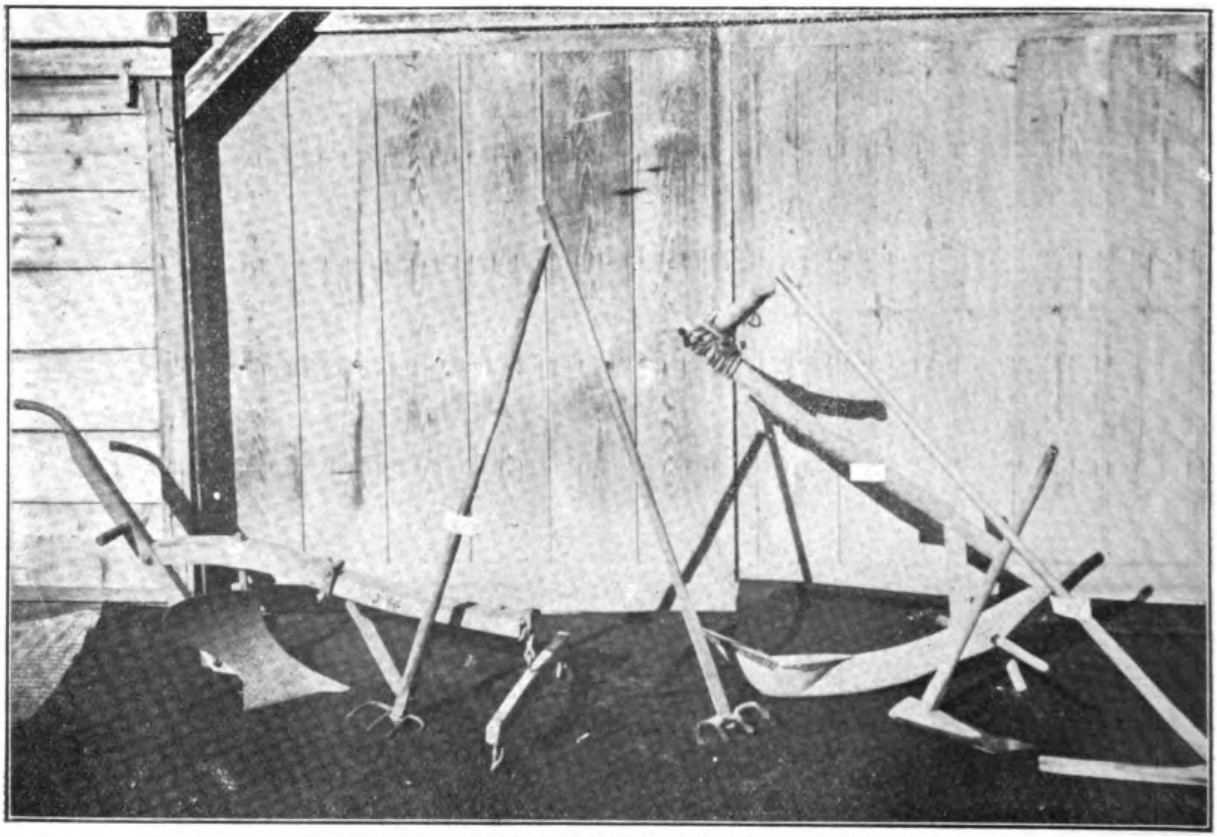


MODES OF SEPARATION.
Men on right separating grains from heads by means of *Inekogi* or rice flayer; on the left beating unhulled rice.



SIEVING AND WINNOWING THE RICE.

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PLOUGHS AND HOES USED IN RICE CULTIVATION.

area of the average rice plot is seldom more than half an acre. The rice fields are larger in the western provinces where the horse is used in labor; but in the northeastern districts where the farming is done by manual labour, the plots are exceedingly small. After the rice is threshed it is usually disposed of in an unrefined condition, this work being done by the retail dealers. The process of refining one may see when passing along any street in a city, where, both by hand and by machinery, the grain is denuded of the bran by pounding in a mortar.

Rice in Japan has various uses according to the quality or variety. The Urushi, or ordinary non-glutinous rice, forms about 90 per cent of the entire production of the country. Of this variety about 90 per cent is consumed for food and 9 per cent for saké brewing, about 1 per cent going into cakes of various kinds. Mochigome, or glutinous rice, forms only about 1 per cent of the total production, and is, though expensive, used for dumplings and the celebrated festive cake, "mochi." The Okabo, or upland rice, which is raised without irrigation, is devoted to much the same uses as the ordinary paddy field rice, but the flavor is not so good.

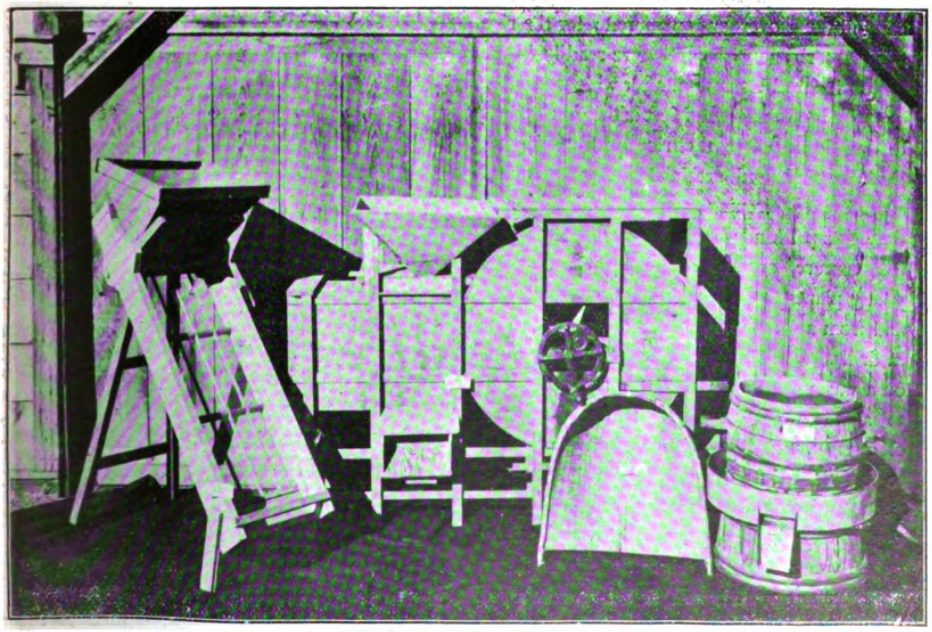
Rice being a tropical plant, requires a warm, damp climate for its successful cultivation; but it is remarkable that in Japan the crop is successfully grown from Kyūshū in the south to far Hokkaido in the north. The plant requires plenty of water and a rich clay soil, special preference being for ground formed from sea deposit. Most of the Japanese rice farmers, however, take little account of the nature of the soil, provided only the necessary water can be had. But special attention must be paid to a proper selection of seed if the crop is to produce a satisfactory result. Before planting the light seeds must be eliminated, this being done by a machine, or by immersion in which salt is dissolved. The lighter grains are skimmed from the surface of the water, all

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heavy enough to sink being considered good enough for seed. Great care has to be taken in making the brine, for the quantity of the salt put in for solution depends on the kind of rice; ordinary rice requires a specific gravity of 1.13; while upland rice necessitates a specific gravity of 1.10 in the brine; and the glutinous rice must have brine with a specific gravity of 1.08.

A very important stage in the work to insure a rice harvest is the stay of the seed in the nursery. Sometimes the nursery is made from a piece of land after the harvest has been cut away; but it is often in a plot permanently devoted to the purpose, the latter custom prevailing in the colder portions of the Empire. Rich ground, with plenty of sun and water, is essential. The infant rice requires also the best fertilizer available, and the quantity used must be regulated in accordance with results obtained by experiment at the Government farms. Before the seed is sown it has to be steeped in water for about seven days. The sowing period extends from the middle of April to the middle of May. In the colder districts the seed is sown earlier; but the first week in May sees most of the seed safely in. The seed must be distributed as evenly as possible, 0.16 gallons to the tan. For every tan of ground to be planted the seedling nursery must have an area of 10 tsubo (3,600 square feet.) When the weather is warm the water should be let off in the day time, retaining only enough to keep the seed from becoming dry; but in cold weather the seed should be kept covered with water as this is the only protection against injurious insects. In from thirty to fifty days after sowing, the young plants should be transferred to the permanent plots. The best plants are those with the strongest stems, of a yellowish green color, good sized and flat rooted. In most parts of Japan transplanting takes place from the end of May onward to the middle of June.

In the colder parts of Japan but one crop of rice is harvested in the year; but in the



SEPARATING IMPLEMENTS.

1. Sieving Machine. 2. Machine for Winnowing. 3 Separator. 4 Husking Machine

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NURSERY FOR SEEDINGS.

south where the climate is much milder and irrigation convenient, two crops are usually grown each year. In the preparation of the land for the reception of the young plants a variety of implements is used, and these vary again according to locality. In some districts implements of European make or pattern are coming into favor, but the vast majority use those of their forefathers. The land is first carefully dug over and manured; for the rice plant absorbs nourishment more readily in the period before blossoming, after which time the quantity is diminished. Most of this work ought to be done before the rice is transplanted. Both natural and artificial manure are used according to circumstances and convenience, the principal kinds being bean cake, straw ash, fish manure, ordure, and bone dust. The young plants are set out in rectangular order, and from a certain point of view appear to be in drills. The transplanting should be done on a warm day, and the plant should be set in to a depth sufficient only to keep it in an erect position. The degree of water supplied to the plants in their new home has an important relation to their after life. The quantity should be from one half to one inch of water, increasing the depth at night and in cold weather or rainy days. When the plant begins to blossom, turning a little yellow, the water should be decreased, leaving just enough to keep the stalk moist; and when fully ripe, the ground should be quite dry.

The weeding of the growing rice is an important process in its cultivation, and has to receive the careful attention of the farmer. On fine warm days the mud about the plants must be loosened, the weeds taken out, the air being allowed to circulate around the roots; and this ought to be done at regular intervals, beginning about two weeks after transplantation has taken place. The period of ripening varies according to locality and variety, but usually it takes from 180 to 200 days, the rice then assuming a yellow color. At this time the harvesting of the rice should begin without delay. This is usually done with a sickle and the rice is tied into sheaves of not more than three or four inches in diameter, after which it is dried in the sun. As soon as the rice is threshed it is again dried in the sun, and then hulled and put into straw sacks and sent to market where it is refined and sold by the retailer to customers.

In the cultivation of rice the farmer has to fight a great many enemies in the shape of injurious insects, as well as to cope with the various diseases to which so tender a plant is more or less subject. Want of proper attention in cultivation or over nourishment will bring on such affection as "collapse" and the "rice fever." The insects that attack the young rice plant vary according to locality, but the two that cause most injury are pretty common everywhere. These eat the stem of the plant and cause the ear to wither. Methods of dealing with them vary; sometimes nets are used, and sometimes petroleum. A badly infected plant is uprooted and treated to lime for the extermination of the larvae. The best safeguard against insect attack is careful attention to the matter while the young plants are in the nursery.

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Foreigners Who Have Helped to Make Japan

By SHIGETAKA SHIGA

JAPAN is deeply conscious of her great indebtedness to Occidental civilization and it is hoped that some day a becoming way of expressing this obligation will be found. The first current of Western civilization reached Japan in the stream of Latin influence that came to our shores with the Spaniards and Portuguese. How far our early relations with these European nations had any permanent effect on the life of this country may be seen from their influence on our language, as well as from the fact that at one time more than 150,000 Japanese followed the faith of these Europeans. It was, however, an influence so subtle and far-reaching that it cannot be measured by statistics; but the marks left on our language are sufficiently significant to indicate somewhat the deeper influence on our ideals.

The little cakes everywhere eaten by Japanese children are still called kompeito, from the Portuguese *confeito;* arheito, another cake, is from the Portuguese word *arbeloa*, and boro from *bolo;* while Spanish and Portuguese words are still more frequent in the realm of industry and trade, as for instance, bidro (glass) from the Portuguese *vidro*, kapa (cape) from the Portuguese *capa*, Kanakin (calico) from *canequin*, birodo (velvet) from *vellado*. Similarly in the terminology of porcelain and firearms the changes wrought in Japan by European influence are clearly seen.

The revolution caused in Japanese history and civilization by the introduction of firearms from Europe is especially significant. By thus changing the old methods of warfare the feudal chieftains were forced to abandon their strongholds in the mountains and to build their castles on the plains, giving rise to the famous castle towns, with their plentiful and peaceful population. These now ancient structures, which have stood the test of time and war, are still a characteristic feature of the Japanese landscape, remaining as memorials of the power that allayed the incessant civil strife of days forever gone. In the architecture of these fortresses the influence of the Europeans is strongly marked. And so in ways too numerous and complicated to indicate in detail, Latin civilization gave new life to Japan and hastened the preparation for the subsequent reception of world-civilization. And though Japan ultimately grew suspicious of the strangers because of their political tendencies, and at last closed her doors upon

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them for more than two hundred years, permanent benefit had been received. Even when the only loophole left for the trickling in of light from outside was the little Dutch settlement at Deshima, large were the numbers of our youths who sought its illumination. The mind of the nation had been awakened by the foreigners, and it could not be content to remain as it had been before their advent. Japan began to thirst for the intellectual and industrial advantages enjoyed by the West. Wherever the youth of the country could find a foreigner they seized upon him for information, many students flocking to Nagasaki to be taught by the foreigners living there, even with greater eagerness than is to be seen in the Japanese students of the present day to enter European or American universities.

Among the foreigners that have conferred lasting benefit on Japan none is esteemed more highly than Dr. Franz von Siebold who came to Japan with a Dutch mission. Arriving in this country at the early age of twenty-six he proved the heavenly messenger of the memorable year of 1823; and for seven years he continued to guide and influence our nation. Though he afterwards returned to his own land, he again lived in Japan from 1850 to 1863, and rendered enduring service to the whole country. It will be impossible to estimate fully the great influence this man had in inspiring our people with a desire for knowledge and for greater familiarity with the more advanced civilization of Europe.

The highest testimony to the influence of von Siebold was the number of brilliant disciples he left behind him: men in every walk of life, who have been the makers of New Japan. One of these, Ito by name, inaugurated the first school of medicine in Tokyo, the *Dai Gakku Toko*, the predecessor of the present college of medicine in the Imperial University. Another, Keiho Ishizaka, was the first to introduce the use of paper currency into the Empire; and his grandson, Dr. Ishizaka is now a surgeon-general in the Japanese Army. Another famous pupil of von Siebold was Gendo Takenouchi, a director of the first school of medicine; and his son, Dr. Masanobu Takenouchi, is now a court physician. Shuhitsu Aoki, author of a treatise on pathology, and father of the present Viscount Aoki, may also be especially mentioned among those moulded under the influence of this great European. Neither can we forget Rioan Kurokawa, the famous naval official of the Kanazawa clan, whose son became a councillor of the Administration Court. He was also a teacher of the great Dutch scholar, Dr. Kowan Ogata, a man instrumental in opening up Japan to Western knowledge. Sanyei Koseki, also a physician, who because of his complicity with Watanabe Kazan, died a tragic death rather than be executed by the narrow-minded Tokugawa officials, was one of those who owed his inspiration to the new learning. Genseki Dobu, the father of optical science in Japan; Keisuke Ito, the pioneer in botanical study; and Tetsuka, the great surgeon,—these were all under the influence of von Siebold. Indeed, it would take a volume to recite the list of those, who, great in the annals of their country's development, have owed their success to this German scholar.

After the influence of the Dutch came the equally powerful influence of America, beginning with Commodore Perry and continuing to the present day. When the great American suddenly knocked at and opened the door that had been closed for 200 years, the whole Japanese nation awoke as one aroused from sleep to bid welcome to the morning. It was the desire of the West for Japan that led Columbus to set sail across the Atlantic, thinking he was going to *Zipangu*, as the Chinese named the country to Marco Polo; and his discovery of the great continent of America turned the tide of Anglo-Saxon colonization away from our shores. But occidental expansion finally reached the shores

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of the Pacific, and was soon across to the gates of Yedo itself. It was with the people of the Great Republic that our first international treaty was made; and when that treaty was signed, at the banquet on board the Powhatan in celebration thereof, one, Mantaro Matsuzaki, is said to have embraced the Commodore, exclaiming: "America and Japan, one heart." As "*one heart*" the two nations have remained through the long years since. The little models of railways, telegraphs, and other symbols of Western civilization brought and presented by Commodore Perry, are treasured above price. Like the precious freight which Noah brought forth from the Ark, these things became to Japan the beginning of a new world.

Among Americans who have done much in the making of modern Japan must be mentioned the late Mr. Townsend Harris, the first minister of the United States to this country. At a time when Japanese statesmen were novices and the whole country was in the dark upon international affairs, this man disinterestedly gave the nation his whole-hearted advice and assistance. Japan looks with gratitude to America as having in the early days advised her against the importation of opium; and subsequently when our country was anxiously desiring treaty revision, it was the United States which led the way in opening the door of freedom. Moreover, when the vessels of various nationalities challenged our quarantine regulations and put us to much trouble, it was the American Government which set an example and a precedent by conforming to our laws, other nations in time following suit. The unchanging good will of the United States was again seen in her ready consent to our entering the postal and telegraph convention, when other nations were blocking the way with objections. And then to crown all, it was America that refunded to us the Shimonoseki indemnity. These acts of beneficence were rendered Japan by the United States as a nation, but there are innumerable instances of individual benefaction and good will on the part of American citizens, which will live forever in the memory of our people.

The Rev. G. F. Verbeck devoted more than thirty-nine years of his life to the service of Japan, and left an inestimable impression on our civilization, especially on its moral and educational ideals. He translated the Code Napoleon into Japanese; and he encouraged the study of German as well as English literature. Other eminent services were rendered to Japan in the educational work of the Rev. S. R. Brown, a pupil of whom was the late Mr. Toru Hoshi, a great politician, and Baron Tsudzuki, the distinguished diplomat and statesman, as well as Mr. Saburo Shimada, one of our foremost orators and publicists. Mr. Brown was one of the first to point out to Japan the necessity of improvements in female education, and engaged Miss Kidder whose influence in this department was of immense value to the nation. Dr. J. C. Hepburn, too, was a citizen of the United States; and his work in the compilation of the first Japanese-English dictionary cannot be too highly valued, while in the direction of medicine, as the inventor of the popular eye-water known as *seikisui*, he will ever be remembered by the country. Dr. W. E. Griffis had much to do with influencing the educational institutions in their early stages, and Dr. J. C. Berry wrought important improvements in the penitentiary system; while an American lady, Miss Talcot is the mother of the system of hospital nurses. Dr. David Murray laid the foundation of Japan's educational system, and Mr. J. B. Williams inaugurated the system of taxation. Mr. S. M. Bryan established the postal organization, and Mr. L. W. Mason introduced musical training in Japan. Colonel Clark, the founder of the Sapporo Agricultural College, and Dr. Fenelosa, a student of fine art in Japan, are also to be favorably remembered. Professor Lyman introduced the study of Japan's

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geology; and Professor Penhallow taught metallurgy and mining. Professor Morse gave the first insight into the theory of evolution and anthroplogy, and Mr. G. T. Mendenhall established the telephone system.

Nor can Japan's indebtedness to the French nation be overlooked. The inauguration of a modern army organization is almost wholly due to the French assistance, especially the starting of the Yokosuka dockyard. The benefits which medical science in Japan have received from German education are also freely admitted, and for all benefits received, the nation is duly grateful. The number of Englishmen who have proved benefactors to Japan would also make a long and important list. To all these foreigners who have given themselves to us as educators in introducing new ideas and contributing to Japan's moral, intellectual, industrial, and commercial development, the deepest gratitude is extended, and many prominent men feel it a duty incumbent upon the nation at some early date to devise some means to give a more definite and public expression to these sentiments.

Tango-no-Sekku

OR

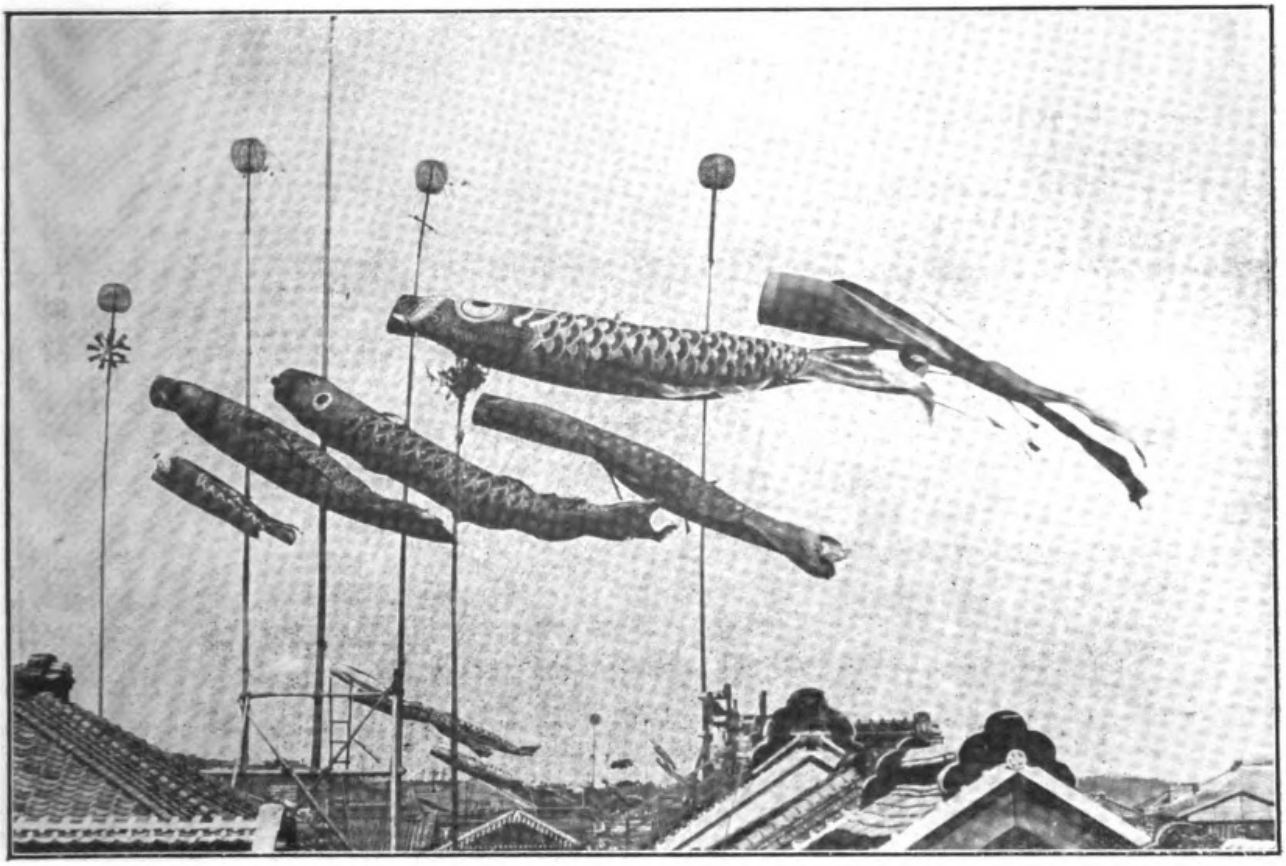
Boys' Festival

Over the housetops on the fifth of May large paper fish of many sizes and brilliant colors may be seen suspended from the flag staffs, the breeze passing through their open mouths causing them to float in the air.

It is such sights as these which arouse the curiosity of the stranger in Japan, because they are so unlike anything he has ever seen in any other part of the world. These fish balloon celebrate the Tango-no-Sekku, or festival of the sweet-flag,—which is held in honor of the little men of the family once a year. It is true that in the modern rush when materialism in all its forms is making such headway in Japan, this festival is losing its hold upon the imagination of the people,—but the outward forms are visible in all the cities of the land, and make striking features of the landscape in the country places.

Authorities agree that the custom of celebrating this festival was introduced from China, yet the meaning and spirit of it is entirely Japanese. As the dolls' festival for girls has for its purpose the teaching of good manners, so the boys' festival is designed to impress a courageous spirit upon their youthful minds. Even though the old ideas connected with the occasion have changed within the past fifty

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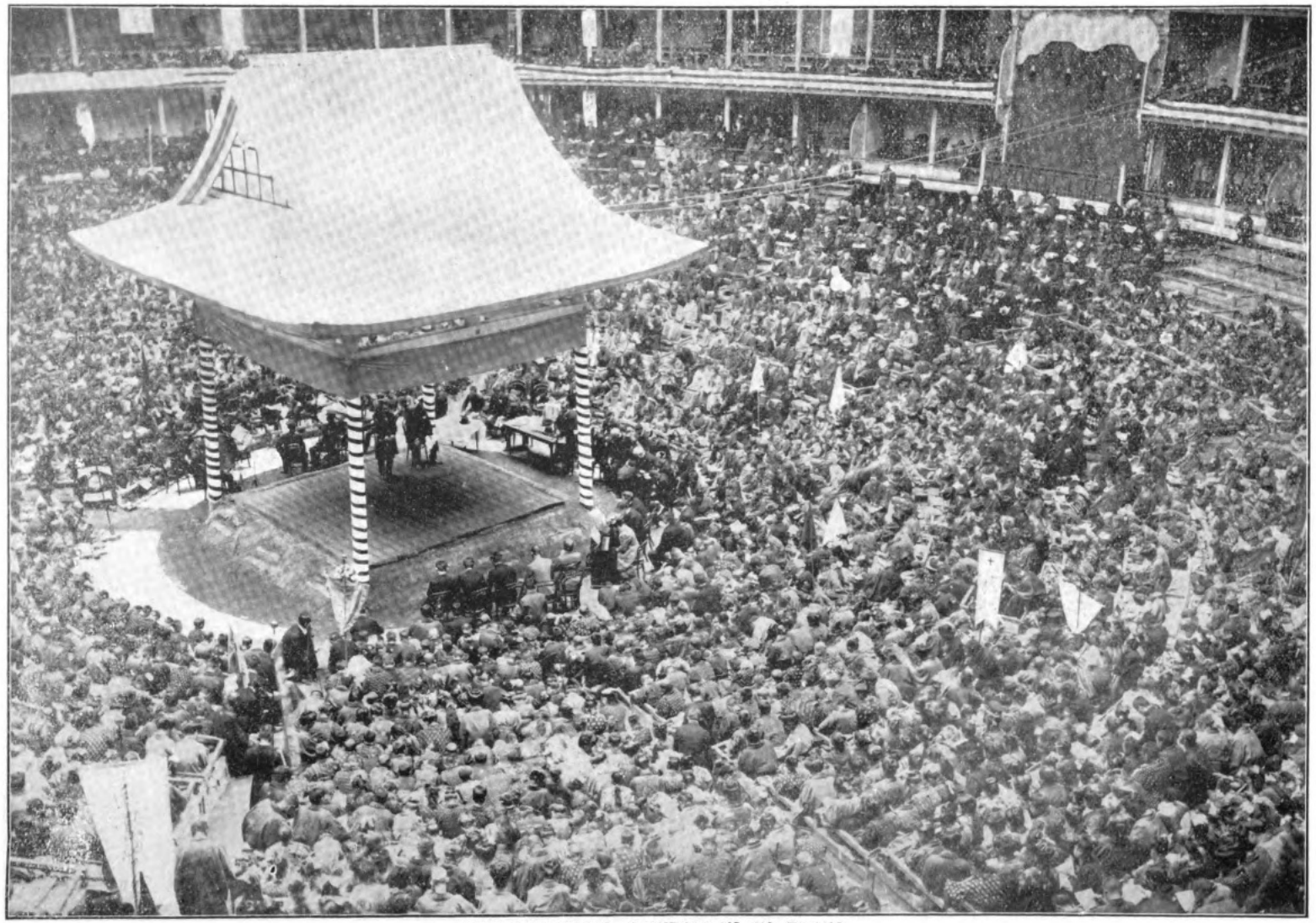
FLOATING CARP OVER THE HOUSETOPS

years, and much of the early significance has been lost, still many of the most attractive features of the festival remain to-day. The chief of these is the *gogatsu nobori*, or floating carp over the roofs of the houses. The carp is considered a fish of great courage, for it is pictured as heroic in its struggles against the tide and currents of the rapid streams, and so with the youths it is necessary for them to be like the carp, strong and alert, conquering the obstacles of life, and forging ahead against the current of events encountered in their daily lives. As soon as the young son of the family understands the symbolism of the fish, he will be more impressed by this than by any expenditure of words given in the form of good advice. In addition to the floating carp there is a display of warrior dolls within the household, figures of ancient heroes dressed in quaint, rich costumes, the stories of whom, the children never tire of hearing.

Both this, and other festivals of like character, are associated with the old lunar calendar, and many pretty customs that were formerly in vogue in bygone days have died out. Yet the survival of these festivals are vivid reminders of the ancient days in Japan when the people lived a primitive life with no thought of the morrow, and the world around about them was an unexplored mystery.

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SUNDAY SCHOOL CONVENTION IN TOKYO

The largest and most remarkable Christian gathering ever held in Japan, when 15,000 children assembled in the National Wrestling Hall.

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The Expiation of Kep-po

By J. INGRAM BRYAN

THE spell of incensed air was yet upon him, and the tumultuous music of ancestral bells still murmured in his ear, as the old priest nerved himself against the shock of the sight that so suddenly met his eye. He bent his tenuous back feebly over the writhing form on the floor, and the shadow of a great despair gathered on his brow. The victim's face upon which he gazed, was contorted; the limbs were drawn up and trembling. The priest recovering himself somewhat, anxiously sought to learn what had befallen the child, but Kep-po seemed too far gone to afford any information. The priest sighed; for he remembered that no samurai is esteemed too young to avenge his own honor. "Hail, Amida Buddha!" he breathed devoutly; and he again besought the boy to answer.

* * *

"You must never be tempted to meddle with it, my boy," the old priest had frequently warned the child; "it is a rank and deadly poison that I keep for the rats."

Kep-po had always wondered how this could be so; for he had stolen many a pinch of the precious powder and partaken of it with no other than the most pleasurable sensations to his taste. He had imbibed enough Buddhist philosophy to have learned that nothing is what it seems, yet the advice of the priest seemed as amenable to this hypothesis as was any other fact of experience. Kep-po had heard of men so favored of the gods as to be immune from the results of poison; perhaps he was one of these himself. At all events, the effect of the mysterious powder upon the boy's palate was so extremely delightful that he continued to disregard the warning of the priest whenever the opportunity offered; and he was in time so unorthodox as to have become quite convinced that in this case at least, things were exactly what they seemed.

Kep-po had lived so much to himself from the days of infancy, that he had easily fallen into a habit of wayward independence. His mother died, or disappeared, when the child should still have been under the care of a nurse; and he had never known parental influence other than that of the old priest of the Hongwanji temple, who had adopted him soon after the boy had lost his mother. The priest had a not unnatural interest in the little fellow, so the neighbors said; and he was as kind to him as though the boy had been his own son. One grievance only, Kep-po had; his foster father would not allow him to eat of the sweet powder which the youthful tongue never ceased to crave. Kep-po had no affection for rats; but there were times when he longed to be one.

There are some who will not wonder at the stinginess of the old priest; for sugar was a thing to be accounted of in those days: it was far too expensive a luxury for a poor man's daily use. Nevertheless the good priest of the temple of Hongwanji always managed to afford a little on hand to lessen the acidity of a certain medicine to which he was beholden upon emergency. The sugar was kept in a wide-mouthed glass jar on the god-shelf, a position which the priest considered both sacred and safe; but Kep-po never brought the ancestral spirits their daily quota of rice without envying them their proximity to the realm of sweetness; as they never seemed to evince any appetite for the sugar, he began to have a leaning towards the very heterodox opinion that gods are incapable of desire.

As time went on, however, the sugar acquir-

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ed a habit of shrinking with unreasonable expedition; and in proportion as the sugar decreased, the suspicions of the priest increased. That gods might be tempted to pilfer among sugar grains, he had his doubts, but who was to say as much for cherubs of this passing world of dreams? Whereupon, at the time that Kep-po gave the gods their portion and lighted the ancestral lamps, he was cautioned not to so much as glance at the jar adjacent lest he be tempted towards its deadly contents: to all of which, the boy ostensibly gave heed.

* * *

Now, the old priest of the temple of Hongwanji retired daily to say his prayers and offer masses for the dead in the temple adjoining his house. These periods of devotion were the happiest parts of the day for Kep-po; for the boy would then quickly climb up to the god-shelf, lift the lid from the jar, cautiously put in his hand, drop a liberal pinch of sugar on his tongue, and slyly depart to the yard in front of the temple, where many boys were always playing under the great pine trees.

Kep-po's most awkward season of plunder was that during which he found himself face to face with the last pinch: that certainly could not disappear without being taken. Under the circumstances Kep-po was compelled to await the priest's turn for a pinch. This admirable patience saved the boy's fat cheeks and soft ears many a good boxing; for Kep-po well knew the sting and the smart of those long, bony fingers, with their lengthy, snappy nails like thongs.

Kep-po had now been waiting some days for the last mouthful to vanish from the jar; but it did not go. Vainly did he hint that the rats were increasing at an alarming rate; secretly he prayed that his master might soon fall in need of a dose, for he had discovered why the precious powder was kept in stock. Every day during the priest's absence at the temple, Kep-po would gaze at the unchanging remnant until his mouth moistened so passionately that he felt he must simply take the poison and die. He knew that the old priest was as anxious to prove him guilty, as he himself was to get the sugar: so it was now a case of who could hold out the longer. Kep-po's greatest resource from the dread temptation was in play; so on this particular day he tried to remain with the other boys under the pines, where a fascinating game was in progress.

It was now four o'clock; the men had begun to swing the heavy log against the giant bell, and the booming reverberations sobbed and moaned among the hills. As the last faint echoes died away, the boys heard the clapping of the old priest's hands, endeavoring to arouse the sleeping gods; then one of them suggested to Kep-po that they should like to get a peep at the interior of the priest's house; and the young host most cordially acquiesced.

It was a curious old dwelling, this house of the priest of Hongwanji temple. To the visitors that day, it was a more palatial residence than they had ever seen; and with its numerous gods and goblins, it had an air of mystery and weird suggestiveness that gave the boys some ghostly shivers. But curiosity overcame fear, and they persisted in a minute examination of even the bric-à-brac, some of which the old man had been collecting for years, and more of which had descended to the temple of Hongwanji from far off generations.

One of the lads thoughtlessly picked up a beautiful vase of great age and of priceless worth.

"That is of much value," cried Kep-po; "put it down at once; I am never permitted even to touch it."

The offender turned quickly to lay the vase just where it had been; but in doing so his arm collided with a boy behind him, and crash went the precious thing to the floor where it lay gaping in two pieces. The boys were in terror; they knew the punishment would be severe.

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"Let us get a bit of *nori* and stick the two pieces together," suggested one of the boys; "the old man will never notice the crack."

"Never mind," said Kep-po, calmly; "its all right: let me fix it." Whereupon he took up the pieces, and, to the utter astonishment of the others, began breaking them into tiny fragments. The boys endeavored to stop him in this wanton procedure, but he resented interference, crying out: "Let me alone! Don't you know that complete destruction is less aggravating than partial? That is my master's philosophy. The other day I heard him declare that he never found it so exasperating to find the train gone when he reached the station, as to arrive there just in time to see it go."

"But what will become of us?" the boys insisted; and the one who had broken the vase trembled as though he would fall out of his skin.

"I told you that I would take all the blame," Kep-po assured them; "my master will never know that any of you have been in his house. I cannot allow a guest to suffer on my account. Suicide itself is preferable to having you injured by my hospitality."

Kep-po was older than his friends. They gazed at him with ever deepening wonder; they were struck dumb at this amazing offer of self-effacement. The victim of the unfortunate accident was ready to worship Kep-po, even before the latter had deified himself by death.

Just then the clapping of hands was heard in the temple: which meant that the gods were being dismissed to their dreams and that the priest would be back presently. The boys, one and all, fled to their homes, each one expecting some dreadful fate to befall him.

As soon as Kep-po found himself alone, he moved towards the god-shelf; he heard the doors of the temple close, but he felt that there was time to get the last pinch of sugar into his mouth before the priest could cross the garden. It was his first chance for a moment of perfect Nirvana for many days.

When the priest entered the house the first thing that met his gaze was the débris of the vase. He picked up a fragment to learn which of his priceless curios had been destroyed. As he contemplated the evidences of treachery scattered over the floor, he felt a tempest of rage take possession of him. The priest suddenly grew more active than his years were wont, and flew about the house in search of Kep-po; perhaps, after all, a robber had been there and killed the child. He called repeatedly; but there was no reply; the place was as silent as death. His anger turned to foreboding and grave fear.

The priest stopped a moment between the spasms of his excitement and fear; he was arrested by a sound as of some one groaning, and he stood before the door of the little room where Kep-po was accustomed to sleep.

"O my master, my honorable master, I did it," Kep-po broke out at last, gasping; "the crime is truly great, but behold, I have avenged mine honor and the propitiation is complete."

The priest stood in silence, gazing at the boy still writhing before him and simulating the death-pangs of a samurai. A convulsive chuckle seized the old man's throat, and a strange smile lit up his bronzed, old visage; and the contagion of that smile was too forgiving for the youthful hero to resist. Then the old man turned from the room, stood before the idol-shelf, and clapping his hands to awaken the spirits of his ancestors, told them that the heart of a child is beyond the craftiness of the wise.

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Minamoto Treasure-Swords

By SAKAE SHIOYA

IT pleased the sovereign will of Seiwa-Tenno to appoint his great grandson, Tada Manchu, commander of the Imperial Army, whence he became the founder of the mighty, war-like clan of Minamoto. In order to discharge well the duties of his new position, Manchu thought he must have the best sword obtainable, so he sent orders to the most famous makers. But none of the weapons submitted, came up to his expectations. Then it came to his ears that in the far-off Province of Chikuzen there lived a noted swordsmith, and he at once called this maker of blades to the capital and had him try his skill. The man incited by the great honor thus done him, put his best work into the blade, only to be told after it was finished that his services were no longer required.

The swordmaker took this much to heart; for to go back thus disgraced to his home, meant that no one would care any longer for his work. So in his trouble he went to the shrine of the god Hachiman, and prayed for assistance and direction. For no less than seven long days and nights he besought the famous deity to make him a fit instrument for the forging of a satisfactory sword. On the last night, he heard, as in a dream, a voice saying: "Go and temper thy steel for sixty days. Two of the finest swords shall be thine for thy devotion."

He heard the voice so distinctly that there was no mistaking it. Therefore with a glad heart he hastened back to his workshop, and with an ardor that would in itself have been enough to soften hard metal, he heated and beat and tempered his steel for the sixty days, until the swords were completed.

Great was the joy of Manchu when the swords were presented to him. He at once proceeded to try them on criminals awaiting execution. The edge of one blade was so keen that it not only severed the criminal's head but clipped off a portion of his beard; while the second not only decapitated the victim but cut off his knee-joints as he sat on his heels. Swords of such remarkable sharpness must have names; so one was called *Higekiri* because it had cut a beard, and the other *Hizamaru*, as it had severed the knees.

The fame of the two swords spread, and Manchu was greatly feared by his enemies; but the still more wonderful power of the swords had not been fully known until the time of his son and successor, Raiko. In his time many strange things happened, striking terror into the hearts of men. Sometimes people disappeared, not even by falling dead, but while talking with their friends they vanished as a light from a room.

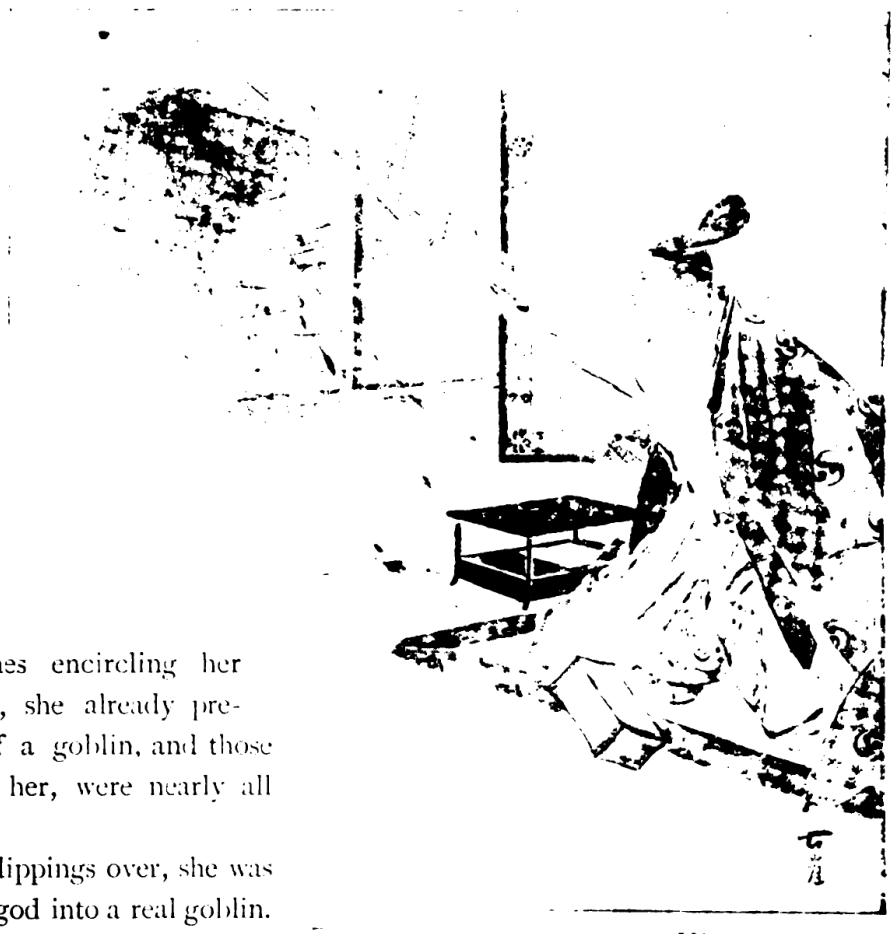
The cause was reported to be a goblin that haunted the place!

At this time there was a woman, a nobleman's daughter, who was remarkable for her jealousy, having been crossed in love, her revengful heart drove her to the shrine of Kifune, where keeping vigil for seven days, she prayed to be turned into a goblin that she might be able to tear into pieces the woman she hated. And the god, pitying her, vouchsafed her a vision and told her that her petition would be favored if she went disguised to the Uji river and dipped herself into it three times for seven days.

Greatly rejoiced at the intimation, the woman hid herself and secretly changed her

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appearance. Parting her long hair into five strands, she twisted them into five horns over her forehead; while her face and body she tinted with paint of a reddish hue. Fixing three burning torches on her head and carrying two more in her mouth, she ran along the highway in the dead of night until she reached the Uji river. With five flames encircling her red face and eyebrows, she already presented the appearance of a goblin, and those who happened to meet her, were nearly all frightened to death.



SNATCHING UP THE *Hizamaru*.

Her one and twenty dippings over, she was now transformed by the god into a real goblin. Soon the woman she hated and the man who jilted her, and in fact every one she took a dislike to, were carried away no one knew where. Women saw her as a man; men saw her as a woman. As soon as darkness came the streets were deserted because of the dreadful apparition, and the inhabitants trembled even within their dwellings.

Now among the four favorite generals of Raiko there was one named Tsuna, a man greatly renowned for his valor. One night on account of urgent business Raiko sent for Tsuna, equipped him with the famous *Higekiri* sword and despatched him on horseback to attend to the goblin. On his way he was met, while crossing a bridge, by a lovely maiden of about twenty. She was very fair of skin and elegant of figure,—she was dressed in pink, and unattended. He had passed her but a short distance, when clapping her hands she called him and said:

"My lord, I don't know where you are going, but I have to go to Gojō, and the night is late. May I ask you to see me a little way?"

The maiden spoke in a familiar tone, and there was a tender light in her eyes. Tsuna at once alighted from his horse.

"My beast is at your service," he said, "if it please you to take it."

Approaching, he took her up in his arms, placed her in the saddle and walked beside the horse. And thus they continued for some distance when the lady turned to her escort, and said:

"My home is further than Gojō: I live beyond the town. May I trouble you to go so far?"

"Wherever it may please you to go, it will be my joy to wait upon you," was the answer of the gallant warrior.

The words had no sooner been uttered when, in the twinkling of an eye, the maiden turned into the most horrible of beings, a goblin.

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"Come then to where I go—to Mount Atago," said the creature, and seizing Tsuna by the collar, it flew away to the northwest.

Tsuna, not at all frightened, flashed bare his *Higekiri*, striking at the arm that held him. But before he knew anything he was dropped on the roof of the shrine at Kitano; while the monster, having lost one arm, disappeared like a trail of bright light.

The warrior picked himself up quickly, and climbed down to the ground. On removing the arm from his collar he noticed it to be a very muscular one, black as night and bristling with white hairs like silver needles. The proud soldier at once hurried with his bloody booty to Raiko, who, in memory of the incident, renamed the weapon, *Onimaru*, the goblin-cutter.

Nor had the other sword a less interesting history.

In the summer of the same year Raiko was laid up with an intermittent fever. When an attack was on, his head seemed to burst with pain, while his whole body burned as with fire. Notwithstanding that everything was done for it, the fever persisted for more than thirty days.

One night while the fever was attacking him with special violence, four of his generals waiting upon him, he had strange premonitions, but after a while the pain subsided and the generals left him to his rest. As the night waned, Raiko awoke and found a huge bonze gliding out before him in the shade of the dim light. The monster approached the sick man with a rope and endeavored to bind him. Raiko's strength suddenly returned to him, and rising upon his knees, he exclaimed in anger: "How dare you!"

Snatching up the *Hizamaru* from beside his pillow, he gave a sweeping stroke. The generals, awakened by the noise, rushed into the room. They were told what was the matter; but on looking about could see nothing except a splash of blood on the mat. The goblin had gone, but a trail of blood marked the course of its retreat through the screens, across the veranda, and down by the half-open window. They immediately called for torches and gave chase.

Occasional spots of blood on stones and fences were their only guides, but the men finally traced the creature to a large mound at Kitano some miles away. Upon opening up the place they saw crouching beneath, a monster spider about four feet in length. The spider was captured and brought into the presence of Raiko. Believing it to have been the cause of the fever that tortured him for more than a month, he commanded it to be stuck on iron points and exposed to view on the public road.

From that moment, the fever departed from Raiko; and the famous *Hizamaru* got the new name of *Kumokiri*, or spider-cutter.

So the two swords, having proved themselves to be endowed with the power of magic, became treasures of the Minamoto family, and have been handed down from generation to generation.



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THE TEMPLE ENSHRINING THE DAIBUTSU.

The Daibutsu of Tōdaiji

By CHUDA ITO

PROFESSOR OF ARCHITECTURE AND ARCHÆOLOGY, IMPERIAL UNIVERSITY.

AT the foot of Mount Kasuga in the city of Nara, Japan's ancient historic capital, stands Tōdaiji, the most magnificient specimen of Buddhist architecture in the Empire. Erected during the famous Nara dynasty when the six sects of the religion vied with each other in the splendor of their buildings, the Tōdaiji represents a grandeur of conception and execution not excelled by Buddhism in any other part of the world. Beautiful as this collection of buildings is at the present day, it is regarded as on an inferor scale to that which it was when first built by the Emperor Seimu in 741 A.D., with a view to making it the central edifices controlling all the provincial temples of the Empire.

The central temple among the many wonderful buildings that constitutes Tōdaiji is that of the Daibutsu, the enormous proportions of which were made necessary as it was intended to enshrine the most colossal cast metal statue of Buddha that the world has seen, an image towering 53 feet above the ground. Though this huge statue is now devoid of the gold and immense amount of gilding that once decorated it, the great size gradually appearing in the dim recesses of the

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sanctuary, still profoundly impresses the worshipper. The temple within which this Buddha is enclosed, called the Daibutsu temple, ranks as one of the best wooden structures of the world from an architectural point of view. The many minor temples, pagodas, and surrounding images are all of superior art and workmanship.

According to Japanese history the Emperor Seimu conceived the idea of erecting the giant image of Buddha while he was visiting the Chishikiji temple in the Province of Kawachi, when, during the hour of prayer the resolution took possession of his mind. He at once proceeded to select a site for the new structures, and to make arrangements for the casting of the statue. The Imperial Rescript issued for effecting the wishes of the soverign indicates the devotion with which the work was undertaken and the wealth that was to accomplish the great task: "I have on this 15th day of October in the 15th year of Tempio determined to construct and dedicate a statue of Buddha cast in gold and copper. The copper of the country shall be exhausted for the casting, and the high mountains levelled for the building of the temple."

It is said that the Imperial court moved to Shigaraki in the Province of Omi to oversee the casting of the image, and that the first attempt having proved a failure, the Emperor moved again to Nara where near Higashiyama another site was chosen, the Emperor himself carrying in his sleeve the first earth to be used in the preparations. The casting was begun on the 29th of September 747 A.D. and completed in 749 A.D., having been recast eight times during this period. Even while the gilding was yet unfinished the Buddhist ritual for the opening of the eyes was performed, and is said to have been a very imposing ceremony.

Simultaneously with the progress of completing the statue, went on the construction of the great temple that was to contain and enshrine it, the architects being Inabe Momoyo, Jugoinoge, and Masuda Nawade



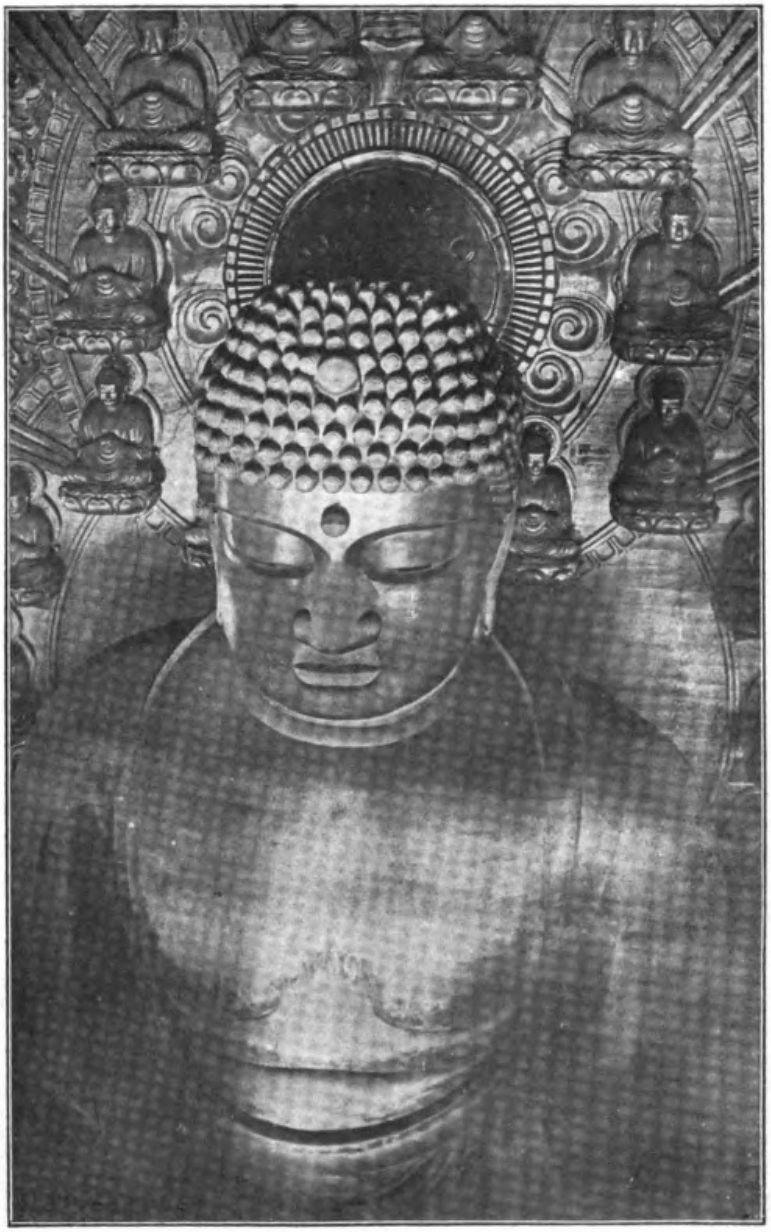
MASSIVE BEAMS SUPPORTING THE TEMPLE.

The great edifice is surrounded by a corridor with four minor gates on four sides; while in front of the southern gate stand two fine pagodas of seven stories each, also surrounded by corridors. There is, moreover, on the same side a large double gate called Nandaimon, from both sides of which earthwork enclosures project toward the east and west, extending to embrace the precincts. On the western side there are three more gates, Saidai mon, Chûgomon, and Sahojimon.

To the north of the great temple there is a

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lecture hall and dormitory for priests. On the eastern side are the big dining hall, the bath room, and various detached temples, with a main bell-tower. The other smaller buildings consist of shrines and quarters for the priests. It is said that the experts, who were engaged to take part in the work, were not only Japanese, but also Chinese, Korean and Indian, so that the highest achievements of architectural art were drawn upon to promote the perfection of the structure. The building was not only international in its erection but in its completion, for a celebrated Chinese priest presided at the opening ceremony; while the music on that occasion was Chinese and Korean as well as Japanese.



COLOSSAL HEAD OF GREAT BUDDHA

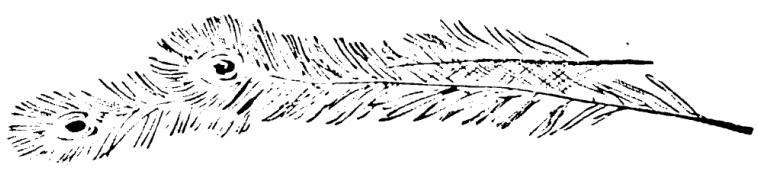
Compared with the stone structures of Egypt and Europe, the Daibutsu temple is, of course, small; but the world has no other example of a wooden building on so vast a scale. The foundation is of stone, and the total number of pillars eighty-four, with sixteen doors. The floor was probably earth and the ceiling of interwoven wood. The halo around the face of the image was 114 feet. But the red oxide of iron which tinted the entire exterior of the temple gave a very monotonous impression, though this was nobly compensated for by the wonderful magnificence of the interior, covered as it was with pictures on every pillar, panel, beam, and ceiling, while all the mountings were of fine metal. The stone Sphinx of Pharoah and the sleeping Buddha of Pegu in Burmah, excel the proportions of the Nara Daibutsu; also the Statue of Liberty at the entrance to New York harbor, but this is made of copper plates. Probably a statue of such dimensions as that of the Nara Daibutsu has never been cast. The present head of the giant figure is a renewal, and lacks the fine expression of the original. The marvellous lotus flowers that surround the base of the statue have minute and beautiful carvings on them, representing various religious ideas of Buddhism. Some of the pictures both in conception and execution indicate the highest quality of Japanese art. The five hundred small images surrounding the halo of the Daibutsu are a monument of astonishing ingenuity.

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On either side of the image are lacquer statues of Kokuze and Kwannon 300 feet high.

As one gazes at the placid features of the giant Buddha, the unworn expression shows little indication of having laughed at the changes and vicissitudes of the centuries. Even its own griefs and threatenings the great image has borne without perturbation. Eight years after its birth the foundation proved insufficient to bear the great weight, and it began to recline to one side until a support was built to preserve its equilibrium. In 851 A.D. a seismic convulsion destroyed the head, but in time it was recovered. In 1180 a fierce warrior, named Tairano Shigehira, set fire to the temple, when the head melted with the intense heat. In time the consumed temple was rebuilt, and the statue given another head, but the new temple was different from the former one. To strike at the Todaiji was to smite the heart of the nation, so in 1567 the temple that had weathered so many centuries was again given to the flames, this time by the rebel Matsunaga, and once more the head of the image was lost. For more than 140 years the statue now stood exposed to the elements, triumphant over the ashes of its former glory, its head restored by a faithful devotee of the religion, at his own expense. In 1709, at the order of the Shogun's Court, collections were made throughout the Empire for the rebuilding of the temple and the renewing of the statue, both of which remain as we see them to-day. The new temple was greatly reduced in size compared with the one it replaced, and the architecture though ingenius and often artistic, is not to be compared with the original. The temple at present is in a condition that requires rebuilding once more, but the question of enormous expense has so far prevented it. Some have suggested demolishing the temple and leaving the majesty of the image exposed to public view, as is the case with the other colossal statue at Kamakura. The Society for the Protection of Ancient Buildings is against this view, however, and steps are now being taken to have the necessary repairs completed within the next three years. Thus amid its humble surroundings in the town of Nara the giant temple will remain, rearing its grand proportions to inspire the people with a sense of the sublime and the divine.

With the exception of the Hokoji at Kyoto, Japanese Buddhism has never attempted anything on the scale of the Tōdaiji. The pillar's of the Daibutsu temple are four feet in diameter and a hundred feet high, which could not now be duplicated in any part of the Empire. The image in the Soshido of the Higashi Honganji in Kyoto has greater proportions than the Nara Daibutsu, but there is no comparison in symmetry of form and feature. From an artistic and architectural point of view the Nara structure and its Daibutsu must be ranked among the most magnificent achievements of the Buddhist religion.



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Satsuma Tsuba, or Sword-Guards

By K. CHIKAMI

MEMBER OF THE HOUSE OF PEERS AND EX-GOVERNOR OF KAGOSHIMA.

IF the question were asked, what has been Japan's most important contribution to the world's common stock of civilization and enlightenment, the answer no doubt would be the Fine Arts, which in many instances have served as instructive models for the study of art the world over. For a great many of our arts we are indebted to China. Swords and their adjuncts, however, are the original and unique products of the Island Empire. As technical skill of the highest order was displayed in the creation of the sword-blade so also was the greatest artistic skill devoted to the ornamentation of sword adjuncts, or sword furniture. These artistic productions, especially the *tsuba*, or sword-guard, present a wonderful variety in the way of design and material used. Boldness, and skill of execution, and at the same time ingenuity and fertility of invention characterized the *tsuba* as no other object in Japanese art.

With regard to the veneration in which the sword was held, I can do no better than quote from the Rev. W. E. Griffis in his work entitled "The Mikado's Empire." He says: "In no country has the sword been made the object of such honor as in Japan. It is at once a divine symbol, a knightly weapon and a certificate of noble birth. The girded sword is the soul of the samurai." Indeed, ever since the dawn of history, nay, even in the dark and twilight ages of mythology and semi-divine ancestry, swords were held in the greatest reverence by the nation.

What is called *murakumo*, the cloud cluster,—

The *tsuba* at the head of this article represents clouds and flashes of lightning. It is a specimen of the large Satsuma *tsuba* and is somewhat reduced in size in the illustration.

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begotten, so tradition says, out of the tail of a huge eight-headed dragon which Susano-no Mikoto, the ruler of the sea, had slain, and subsequently bestowed upon the founder of the Imperial line of Japan by the sister of the valiant god who had killed the monster,—is still preserved as one of the insignia of the realm. To the sacred shrine, the resting place of this marvellous treasure, thousands upon thousands of pilgrims pay annual visits of homage.

Early in the twelfth century the Imperial regime gave way to the rule of the controlling spirits of the warrior classes and the Shogunate then came into power and planted the seeds of political unrest and discord culminating in the internecine feuds between the two powerful and rival families or clans of Gen and Hei,—the Japanese "Wars of the Roses." By the middle of the sixteenth century, with the commencement of severe and incessant struggles between the daimyos and lesser provincial barons, swords and arms in general were held in greater respect than at any previous period.

Swords occupied the foremost place in point of honor and utility. They were always carried by the samurai, even in times of peace. Not only were the knightly weapons the arbiters of right and wrong, the means by which the feudal lords and their supporters gratified their lust for territorial aggrandisement, rank and power, but also in the venerated purity of the blade were embodied and reflected the ideals of chivalry and manhood, the supreme conception of loyalty, devotion to their master and to the throne; in a word, swords were symbolic of all that was characteristic of Bushido. The common people, as well, held the tempered iron in veneration and awe; for to swords in those days they were forced to bow down their heads, regardless of reason or justice.

It is but natural that the most renowned experts vied with each other in producing the strongest and the keenest blades, and devoted their abilities to the fashioning of the most appropriate and graceful guards and other accessories of swords.

Often the design was the creation of a master artist of the period, while the execution of the sword-guard was the production of a master metal worker. Or, in other cases, the *tsuba* artist was the originator of his own design, and sought his inspiration from the legends of Japan or from Chinese and Japanese paintings, and attempted to create with the chisel that which had been produced by the brush. As with the painting, so with the metal workers. Some of the celebrated makers reached perfection in their execution of detailed art, while others were likened to a Japanese poem, impressionistic and suggestive.

Prior to the sixteenth century there existed three celebrated schools of *tsuba* artists. The first of these was the Umetada. The members of this school worked with hammer as well as chisel; that is, they were both sword-smiths and guard-makers at the same time, which was also not infrequently the case in later periods. Commencing with Shigeyoshi, who lived at the end of the fourteenth century, and who excelled in his *tsuba* decorations, representing plants and flowers,—he was followed by Myoju, a craftsman of great ability, who not only worked in iron, inlaid with gold and silver, but also an alloy of copper and silver. This school had numerous followers.

The second great school was that founded by Kaneiye. The date of the period when he worked is uncertain, but it is believed to have been the early part of the sixteenth century. A Chinese saying about Confucius may not be inappropriate when used in connection with this great master:—"Kaneiye,—Kaneiye, how great is Kaneiye! Before him there lived no Kaneiye; after him no Kaneiye will appear."

The special points to be noticed in his work are thinness, and therefore lightness of the

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tsuba, yet of excellent temper and durability, generally dark red in color, with simpie but strong and effective designs of human figures, landscapes, plants, birds and animals. He used silver and gold in a very limited quantity. One of his celebrated *tsuba* designs represents his favorite Daruma with pin-point eyes of gold, and a couple of silver teeth, producing a most striking effect. Some authorities assert that there are three Kaneiyes, but it is probable that the pieces attributed to Kaneiye II and Kaneiye III are forgeries. While there are thousands of followers and imitators, there is but one real Kaneiye.

The third is the Myochin school. From the day of Munesuke, who founded the great Myochin school, or family, in the twelfth century, down to the century just closed, there have been many noted *tsuba* makers of this family, the most remarkable of them all having been Nobuiye, popularly known as Koshū-Nobuiye, on account of the fact that he resided in Koshū. It may be said that he enjoys favor more on account of the halo around his name than because of the skill displayed in his work. His *tsuba*, while bold and strong in character, are somewhat thick and heavy, and usually without design, except a slight and scarcely perceptible engraving.

It was not until a short time prior to the Genroku era (1688) that sword-guards reached their highest artistic development. Up to this period clan duels and national disturbances subordinated the artistic to the practical,—and the shape, length and weight of the swords and consequently their accessories, were restricted according to the rigid custom of the times.

When Iyeyasu, the founder of the Tokugawa Shōgunate, put an end to civil broils and wholesale bloodshed, guard-experts were able at last to give vent to the full exercise of their aesthetic ideals and inventive genius. Moreover, during this period, to wealthy merchants and others below the rank of samurai, were granted, in certain cases, privilege to wear short swords, the fittings of which were luxuriously decorated with silver or gold, or with cloisonne, coral, precious stones, jade, etc., generally elaborate in design and workmanship At the same time a greater variety of materials was utilized: iron, brass, bronze, copper, gold and silver, and alloys,—chiefly *shibuichi*,[1] *shakudo*,[2] and *sentoku*,[3] and even such material as leather, tortoise-shell, etc.. At this time peace reigned throughout the nation, and there was much more freedom allowed in the form and size of the guards. Modified hexagons were used in primitive times, circular forms later on, which were by far the most usual, while at this period there are the rounded, oblong, square, four-lobed, octagonal, etc.

Satsuma Sword-Guards

It is difficult for a connoisseur of to-day to realize the utter neglect and lack of appreciation in former times of the true artistic merit of the Satsuma sword-guard. According to a recognized authority, the schools or families of *tsuba* makers of Japan are classified under about fifty heads, and among the numerous names mentioned under these heads are those of many whose works are considered of no great artistic value. Yet, it is not only curious, but inconsistent, that the names of Satsuma craftsmen were entirely neglected. This appears all the more remarkable to anyone having even a slight acquaintance with Satsuma *tsuba* productions, such as the charming pieces of Oda Naonori and the beautiful specimens of marked individuality and wonderful workmanship of some of his able contemporaries.

Even until comparatively recent times Satsuma sword-guards were referred to in a manner which likened them to a lump of

1 An alloy of whitish hue consisting of 3 parts of copper and 1 part of silver.

2 An alloy of blackish hue made of three parts of silver, seven parts of gold and 100 parts of copper.

3 An alloy of a brass-yellow hue, mixed with zinc, tin, lead and copper predominating.

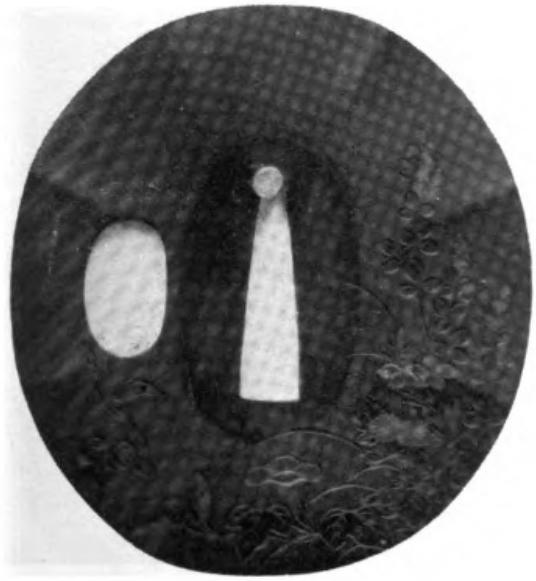
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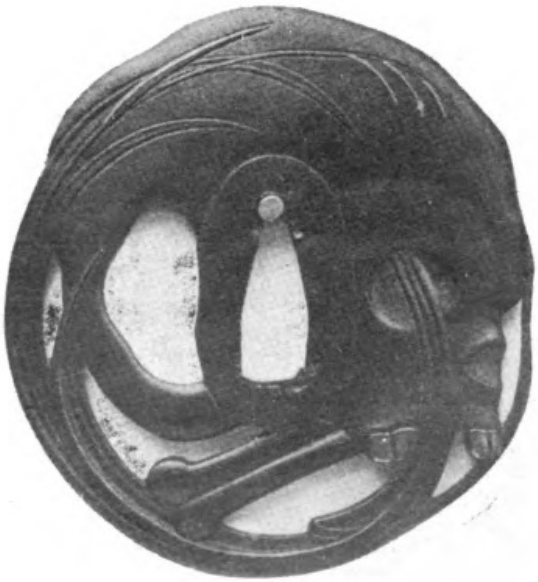
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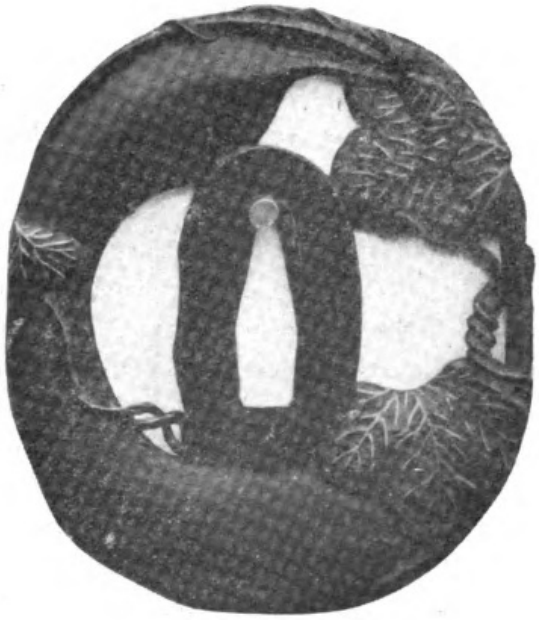
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16

rusted iron, massive and heavy, with oblong form, devoid of artistic design or ornamentation, forming part of a long, straight and clumsy sword such as was worn by the stalwart samurai of the warlike southern clan.

This classification has now been proven a great mistake and due to our own former ignorance, and it is only of late that the Satsuma sword-guards have found their real place as worthy of special appreciation and consideration. This misconception can be traced directly to the isolation policy so long in force in Satsuma, which prevented travellers from securing free or easy access to the interior of the Han, and also to the restrictions in force prohibiting the exportation of "things Satsuma" to any place outside of its own provincial limits. In consequence of this state of affairs, the productions of Satsuma artists were almost unknown in other parts of the Empire.

With the abolition of the feudal system, the Satsuma clansmen were imbued with different views, and the semi-independent power of its provincial lord became a thing of the past. Simultaneously, an Imperial Edict was promulgated forbidding the wearing of swords on pain of confiscation, and the public no

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longer prized in the same sense the weapon that they had formerly been accustomed to hold reverently above their heads with uplifted hands, and much less did they fully appreciate the value of the various adornments of the sword. In the meantime, articles of foreign make began to pour into the country, and a mania for everything occidental seized the minds of the Japanese people. As a result of this sudden and anomalous state of affairs, rare old suits of armor, spears, sword-guards, etc., suddenly found their way into the hands of curio dealers or to blacksmith shops where these time-honored treasures were transformed, for the sake of their metal, into articles of common and practical use, such as tea boilers, sickles, spades, fire tongs and nails. On the other hand, the craze for things foreign was so great that it was not uncommon for a merchant to exchange antique lacquered boxes for modern glass pots that could be easily bought to-day for a few sen. Some of these true objets d'art were mercilessly subjected to chemical analysis for the purpose of extracting the gold they contained. *Tsuba* which are to-day eagerly sought after met with the same fate as the ordinary one. Even a *tsuba* by Kaneiye, the Great, the incomparable specialist, whose productions at the present command any price, was laughed at by a collector when a trader in antiques asked him the paltry sum of 5 yen for it. Fortunately, the tide of reaction soon set in with an awakened and renewed interest, and swords, together with their belongings, —*tsuba*, *menuki*, *kotsuka*, and *fuchikashira*— more than redeemed the credit and high esteem which they had once enjoyed as objects of war and veneration.

Interest in feudal arms and armor has steadily increased so that to-day it is difficult, —almost impossible,—to obtain possession of the best specimens.

The glorious victory gained over the Northern Colossus brought Satsuma more markedly than ever into prominence, for many of the greatest heroes who won immortal fame during the tremendous struggle hailed from Satsuma; namely; Admirals, Togo and Kamimura; Marshals Oyama, and Generals Nodzu, Kuroki, Nishi and Kawamura, along with a host of stars of lesser brilliancy. There arose a new interest in Satsuma and a desire to inquire into its history, educational institutions, arts, etc.

Connoisseurs of *tsuba* argued that in this land of heroes and of Bushido there must surely have been great sword-smiths and *tsuba* craftsmen, especially as the province had long been noted for its beautiful faience.

The first to introduce the guards of his native province to artists was Mr. Fukushima, a celebrated collector of swords as well as their adjuncts, and since that time the Satsuma guards have been searched for and brought from the most remote and obscure corners of the southwestern part of Japan and have obtained their due share of appreciation, which was so long denied them.

The interest thus unexpectedly awakened stimulated connoisseurs to search through the pages of monographs for the records of provincial craftsmen and their works. Their labors have not been entirely lost, yet the results have been far from satisfactory. Nothing more has been found than a mere mention of about half a dozen names, and what is more to be regretted is that no records have been found in regard to some of the experts, as judged by their works.

Meagre as are the materials accessible to us of the Satsuma *tsuba*, yet I shall attempt to give a short description of some of their works, confining myself chiefly to the productions of the three master schools of the provinces, namely; the Oda, Kabayama, and the Chishiki families. All of the illustrations, except number six, are of Satsuma make and from my collection. It was my good fortune to be living in Satsuma when good

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mens of *tsuba* were more easily obtainable than they are to-day.

The Oda School

There were four artists of this name. Whether any family relationship existed between them or not there is no means of ascertaining, but with the exception of Oda Naokata, they were of the same school of design and general workmanship.

The first of these is Oda Naoka, whose works are dated the Hōreki era, about 1760. His works are comparatively numerous and always artistic.

It will be understood that the illustrations herewith given are always in iron unless otherwise mentioned.

Number 1, 2, and 3 are by this artist.

Number 1, bamboo and tiger, is ornamented with gold inlay. It is signed and dated.

Number 2, *Natane* (Canavallia Ensiformis). Signed.

Number 3, crysanthemum bound with string. Signed and dated. The carving is charmingly executed.

The second of this school is Oda Naonori. Date Temmei era about 1780.

Naonori's works are usually elaborate in design and of fine workmanship.

Number 4 represents one of the most celebrated episodes in Japanese history, the Battle of Ujigawa, showing knights in armor on horseback crossing the river. It is inlaid with gold and the detail work is perfect. Signed by Naonori and also dated.

Number 5 is also signed by Naonori and dated. It represents a number of monkeys intertwined. The patina so much prized by connoisseurs is especially beautiful in this piece.

These two *tsuba*, Numbers 4, and 5, are conceded to be the masterpieces of this great artist.

The monkey design is not uncommon, yet I consider the Satsuma production of Naonori as superior. For the purpose of comparison, Illustration Number 6 is by the celebrated Yagami Mitsuhiro (the early part of the last century). It is made of *sentoku*, an alloy already mentioned.

Number 7, *hechima* (towel gourd) a rich dark tone in black velvet-like lustre.

Hechima and *natane* were favorite motifs of the Oda school.

From number 11 to 16 additional Satsuma *tsuba* are shown.

The third of this family was Oda Naomasu, whose works are undated, but judging from a few of his specimens, he lived about eighty years ago. He was a close follower of his predecessors, though inferior in technical skill. His favorite designs were monkeys, frogs, and landscapes.

The fourth was Oda Naokata, who followed more closely the productions of the famous Goto school, which was founded in the latter part of the fifteenth century, and continued to flourish until the last century.

The Kabayama Family

It is presumed that Kabayama was a contemporary of Oda Naoka. There is not a single specimen of his work existing which bears his signature. It is said that Kabayama prided himself on not signing his pieces, claiming that there was no use to engrave his name on his *tsuba* for those who lacked the artistic sense and could not appreciate and distinguish his workmanship without a signature.

The few specimens which can be actually regarded as authentic have been carefully preserved in the family of a noted samurai of Kagoshima, and, judging from these, his designs were decidedly original.

Illustration Number 8 is one of his productions. It is a strong bold design, quite out of the ordinary, and very original, representing a queer-looking mortal bearing a pole on his shoulder, balancing a bamboo hat on the one side and an enormous bell on the other.

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The Chishiki Family

The date is uncertain but it is presumed that they worked contemporaneously with Oda and Kabayama. The majority of them are made of *shakudo* and are more or less ornamented with gold.

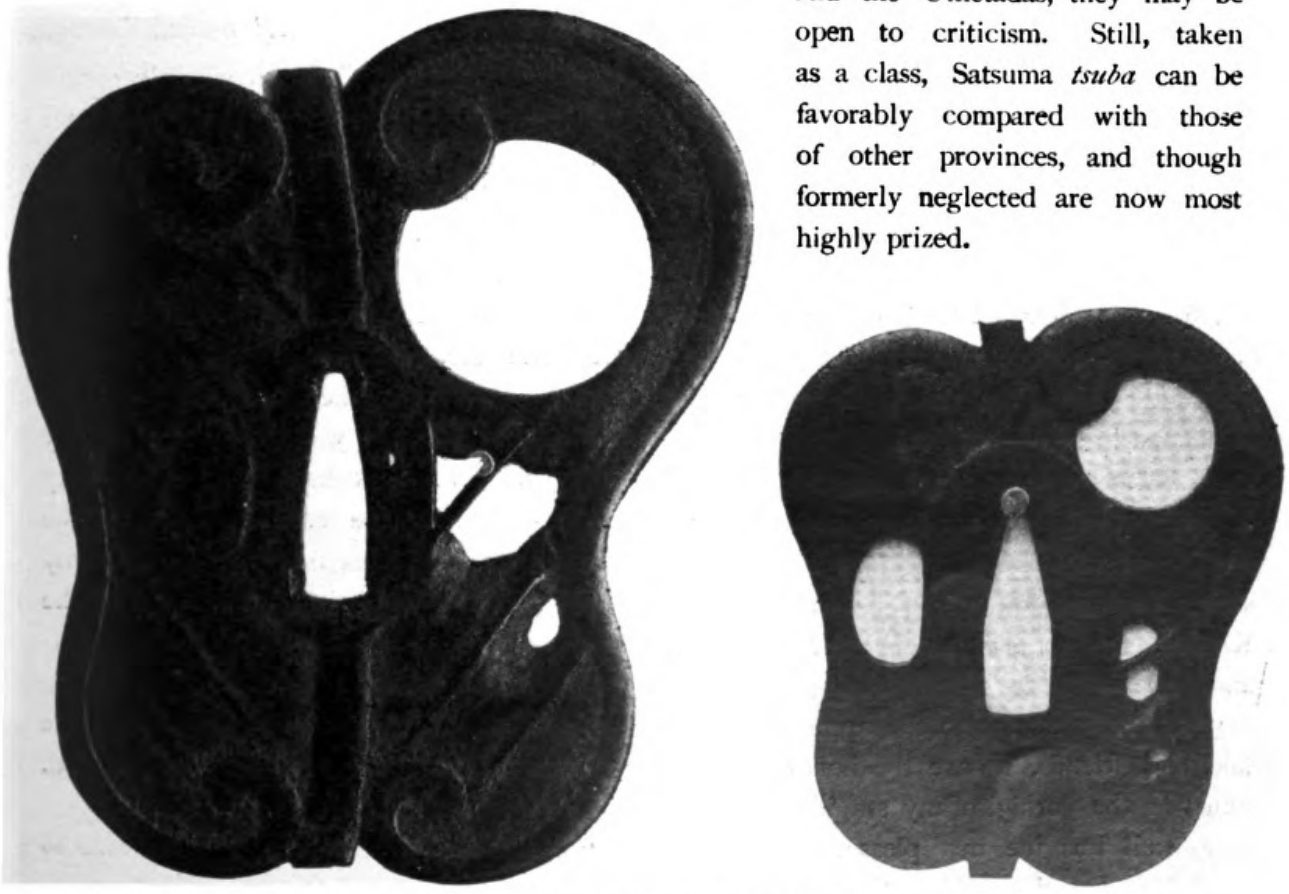
The first of this family is Chishiki Kaneoki.

Number 9 is a specimen of his work representing morning-glories and other flowering plants engraved and inlaid with gold on *shakudo*. Signed but not dated.

The second is Chishiki Kanenori. Illustration Number 10; *Shakudo*, Cranes in relief work, heavily gold plated. Signed but not dated.

During the Horeki period and immediately prior and after that period, (about two hundred years ago), the prevailing fashion of the day in Japan was a modification of one and the same idea in design. It is difficult to say whether the origin was from some one of the other provinces such as Odawara, Mito, Unshū, Chōshū, Geishū, Echizen, Aidzu, Kōshū, or whether the origin was in the Province of Satsuma.

But of the productions of this time the Satsuma *tsuba* stands out in marked superiority to the rest, particularly those of Oda and Kabayama. The tempering, the hue, and lustre of the iron,—the originality and boldness of the designs are, with very few exceptions, the representative sword-guards of the Empire. Possibly in comparison with the productions of the old and illustrious masters, such as the celebrated Kaneiye or Nobuiye and the Umetadas, they may be open to criticism. Still, taken as a class, Satsuma *tsuba* can be favorably compared with those of other provinces, and though formerly neglected are now most highly prized.



Military fans carried about by feudal chieftains on the battle-field for the purpose of giving signals to the movement of their followers. Design *sui generis*. These two are the only specimens of a sword-smith who signs himself Taira-no-Suyemasa of Sasshū (Satsuma). Date unknown.

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Around the Hibachi

Yoroigi

A SAMURAI had a son who had reached the age when it was customary to hold the yoroigi, or ceremony of wearing armour for the first time. Accordingly many friends and relatives were invited to be present.

After the young man had gone through the formality of the ceremony and received the congratulations of the guests, the host ordered a banquet to be spread.

Then many cups went around and the company was in an excellent mood. Koma Ise, the proud father of the newly made young samurai, turned to one of his guests, Atoji Kamon, a warrior celebrated for his valor, and said :—

"To-night, thanks to the approval of my lord and friends, I have the honor of consumating the yoroigi of my stupid son. You may well imagine my pleasure upon this auspicious occasion. Now that my son has received the honor of becoming a samurai, I am anxious to make him truly worthy of the name, and I wish, therefore, to call upon you to relate some of your experiences in battle, that my son may have before him the example of so worthy a knight as yourself."

"You do me great honor," replied Kamon, in a humble tone, "but I have not done anything that can be called heroic, as I am a poor fighter. But it would be rude not to comply with your request, so with the permission of the company I shall relate what struck me as the most gallant behavior I have ever witnessed of a youthful warrior on the battle field.

"It was during the fierce campaign of Shidzugatake, and I was slowly and wearily riding back to the camp. The western sky was ablaze with the crimson light of the setting sun. I slackened the pace of my horse that I might enjoy the beauty of the landscape around me.

"Suddenly I heard a horse galloping behind me, and on turning around saw a handsome young samurai mounted on a splendid steed. He called out to me in a clear voice.

"I halted at once and waited for him to approach. He saluted me, and said ;

"'I have been looking for some worthy combatant all day, but so far I have not encountered one. Now I see that you are a brave samurai, and I shall consider it an honor if you will deign to teach me how a warrior's weapon should be used.'

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"'The honor,' I replied, 'is on my side. I most willingly accept your challenge.'

"So we dismounted and stood face to face, each armed with a long spear.

"He made a slight apology, then hurried down to the edge of the lake, dipped his lance into the water and carefully washed it. Then he thrust it swiftly into the air two or three times, and returning said:

"'This weapon has pierced many a worthless corpse since the morning, so I have just cleansed it of its stain. I would be loathe to cause you any injury with a weapon contaminated with inferior blood.'

"I thanked him for his courtesy and we took our respective positions with the proper space between us.

"The fighting continued for a long time without either of us becoming the victor, and until it was so dark that we could not see each other's face, so we both agreed that we had better postpone the decision until some future date. My opponent then spoke:

"'I will take care to preserve my worthless life so that if I should meet you again, I may lose it at your hands; if in time of peace, I hope I may claim the honor of your friendship. My name is Shimbei Aoki, and may I ask what is yours?'

"I mentioned my name, and then reluctantly we parted. Since then I have never seen the young samurai, although I have never forgotten him."

The silence following the story was broken by the opening of the *karakami*, or sliding door. Every eye turned toward it. A middle-aged samurai came into the room. Though humbly attired and sunburnt, there was about him a certain air of dignity which commanded respect. He was a frequent visitor at the house and was known as a ronin by the name of Hosai. That day he had been assisting in the kitchen work, and had overheard Kamon's story. Bowing first to the host, the new-comer advanced before Kamon, and in a few words told him that he was Aoki Simbei who years ago had been his combatant during the Shidzugatake campaign.

Kamon immediately recognized him, and tears came into his eyes. They then exchanged cups of wine, and Kamon offered his sword as a souvenir of the meeting.

All present were touched by the incident, and Aoki, whose name had been obscure, grew suddenly famous, as the story of the meeting was spread far and wide.

S. AKIMOTO.

A Trust Breaker

UNTIL the rise of the bath trust, she managed to live in peace and prosperity, providing the neighborhood with their ablutions. She was an old woman, and although long past the years of usefulness, she was unusually successful in carrying on the business of a public bath.

But she was not allowed to conduct her establishment according to her own liking as she was the most obdurate rival to the far reaching schemes of the monopolists of the bath business. Under the influence of this trust, somehow prices went up, until at last the "unwashed" found they could not gain admission anywhere for less than one sen and a quarter.

The old woman, at a quarter of a cent less, was more than busy with the custom thus attracted from the houses representing the trust. A deputation from the imperious monopolists waited on the proprietress of the one cent establishment, charged her with suffragette notions, and demanded her absorption in the ablutionary octopus. The old woman held her ground. But the trust found a way to throw cold water on the enterprise of a smaller body that had the temerity to disregard its assumptions.

A soshi (tough) was engaged by the trust to solicit the good offices of another trust, namely that of the honorable beggars, to whose quarter this agent now betook himself

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and made a contract with fifty of the filthiest beggars in the vagrant corporation to go daily to the trust breakers establishment, for which sacrifice of principle they were to be well paid in cash, including the price of admission.

Thus every day at the time of the biggest run these dirty specimens of humanity straggled into the bath house among the decent members of the community that frequented the place, until the stream of customers began day by day to grow less, and finally the owner of the house had to succumb to the circumstances.

She added the disputed quarter of a cent, the plague of beggars disappeared, and the old woman settled down to the civilized methods of modern city life.

ONZAN.

Yamabuki

ONCE long ago there lived in Kyoto a young man whose name was Kinai Kanno. In the same neighborhood there was a beautiful young woman called Iyako, and the two fell deeply in love with each other. Kinai's father was a famous samurai who dwelt in Amagasaki, and wishing to have his son with him, he wrote him to return at once. Kinai was filled with trouble when he thought of parting from Iyako. But the stern command of his father must be obeyed, and bidding farewell to Iyako, he departed for his father's house.

Iyako's heart was heavy and she pined day after day to see her lover, sitting in her room, and gazing at the sky in the direction he had gone.

Soon after Kinai reached his home he was taken seriously ill and lay between life and death for many months. Iyako waited for tidings in vain, and as the days lengthened out and her heart became weary with waiting, she too fell ill, and was taken to her forefathers. Kinai, ignorant of what had happened, after his recovery managed to escape secretly from his home, and went directly to Kyoto to see Iyako.



THERE WAS IYAKO'S YELLOW KIMONO.

But what was his astonishment when hastening to the house of his beloved, he found it deserted and in ruins. The garden was overgrown with weeds, and as he wandered through the desolate place, he came to a spot near the verandah which arrested his attention. There, rotting on the ground, was the yellow kimono that Iyako had been wont to wear, and he remembered the apparel well, for he had admired her in it many times. The pieces of the kimono had almost disappeared from view, but near by was a bush of yamabuki that he had never seen there before. Its branches were covered with powdery gold blossoms, like the color of the unfortunate girl's kimono.

So when on the hillsides, by country hedges, and near thatched roofed cottages, is seen the golden glow of these flowers in the springtime, the people remember this old story of the lovers, and say that the departed spirit of Iyako who died of love has clothed itself again in the flowers of the yamabuki.

SHIRANUI.

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One of Twins

"HOW about those twins?" said Otokichi, as he came in from business one evening. "By this time they have reached the august age of three moons," he continued, "and nothing has yet been done. What shall we do?"

O Kame was silent, as usual. She was a woman of gentle spirit, very infrequently opposing her lord's bold will, with which too seldom she agreed. Even the gods seemed now against her, crushing all her motherly instincts. But it was a case where duty appeared to demand her acquiescence. Yes, something had to be done; for a house having two children at a birth thrust upon it in the year of the fowl must expect to be harassed with unceasing misfortune, unless the gods were somehow appeased.

The traditional way of averting such disaster, and placating the gods of the year of the cock, was to abandon one of the wee ill omens in the street. Should the forsaken innocent happen to be picked up by some kind foster parent, so much the better; if not, well, the capricious god that sent the extra, would at least be propitiated and judgment stayed. O Kame, however, wholly disapproved of the orthodox method of dealing with the case; but Otokichi knew something had to be done with the superfluous child.

"I have hit upon a plan," exclaimed Otokichi, with an air of triumph, upon returning from his work next day. "I will leave one of the twins on the street, and arrange with a friend to discover it."

This was not so hard, apparently; but how was O Kame to choose which of the unfortunate little new-comers it was to be? Otokichi quickly decided the matter by suddenly picking up a tiny bundle from among the futons and mysteriously disappearing through the door. Calling on a friend by the way, he described his plan and exacted a solemn oath that the friend would not fail to find the infant at the appointed time. Immediately upon its discovery, the little one was to be restored to its parents.



"I WILL LEAVE ONE OF THE TWINS ON THE STREET."

The bargain struck, Otokichi went back to console his wife, while both patiently awaited developments, and praying against any hitch in the plan.

Some minutes of awful suspense followed, during which the appointed time passed without any return of the precious parcel. Otokichi watched the clock nervously. O Kame sighed, her face in her sleeve. She refused to be comforted, and Otokichi was obliged to delay no longer. Rushing out, he made for the place where the child had been de-

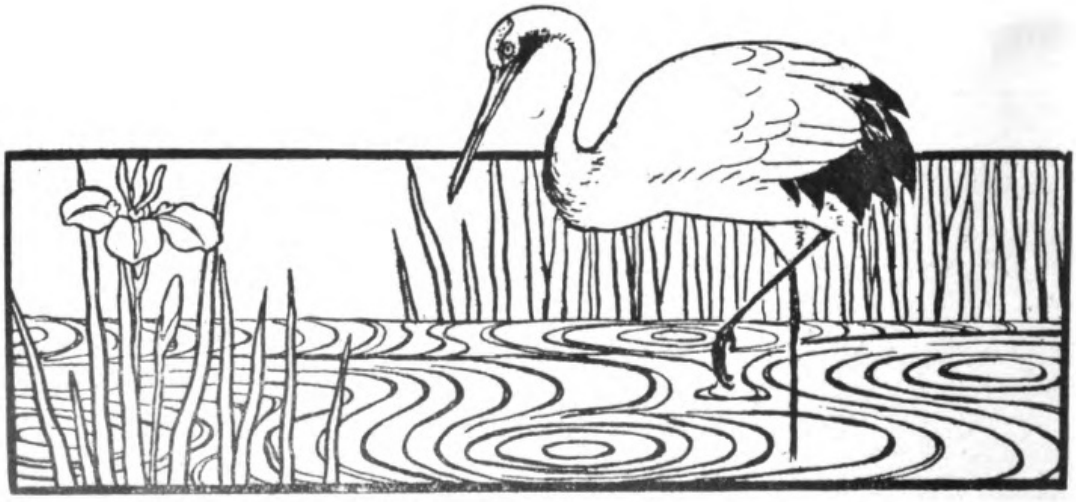
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posited; but it was not there. Then he betook himself at top speed to the house of the friend, but he was not to be found. A few minutes later he met that worthy on the street, only to be told that when, in accordance with the agreement, he had gone to the place, there was no child to be seen.

"I am very sorry for you," he went on, explaining that he had reached the spot exactly at the time promised, and lo, no trace of the child was to be found. Otokichi swore that he had put the infant there, and there it must have been; but there was no use to discuss the matter. The question now was, what had become of it? The two men tramped every street in the vicinity, but to no purpose.

"I saw two butcher's dogs," remarked the friend by way of relieving his anxiety," and they were licking their red lips," he continued, vainly endeavoring to excite interest in Otokichi, who only glared at him, as he kept on running here and there, not knowing where he was going, nor what he did.

As they approached the police box a little broad-set policeman was standing outside, pulling hard on the door handle. Behind it through the glass could be seen a burly colleague with a look of despair on his countenance, as he vainly sought to muffle from the gathering audience, the explosive uproar in his arms. But as the familiar strains of his own flesh and blood fell upon the ears of Otokichi, it proved a world of relief to all concerned. KO-DOMO.



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Current Japanese Thought

IT shall be my pleasant task to contribute, as a permanent feature of *The Japan Magazine*, a few notes on the contemporary literature and thought of the people of this country.

My aim will be to allow my Japanese friends to speak for themselves. In making my selections and the few comments that will be necessary I shall go on the principle that Japan is not a paradise but a beautiful country, inhabited by an intensely human race of people, with hopes, aspirations, problems, difficulties before them, just as other peoples have, possessed of much the same virtues and foibles, and moulded as other peoples have been, by the memories, not only of great achievements, but also of days of darkness and trouble, in their storied past. If I were a Japanese, it is thus that I should like to have the foreigner deal with me; it is thus I feel sure that the Japanese would wish me to treat them. Frankness and open dealing lie at the bottom of every true and permanent friendship such as it is the object of this magazine to foster.

The Boyhood of General Nogi

GENERAL NOGI, of Port Arthur fame, is now an educationalist, and Director of the Peers' College an institution which comprises a school for girls as well as one for boys. He may be taken as a typical representative of the conservative stand being made by a large number of solid men against the growing spirit of luxury which contact with the commercial West is bringing into the country. The old civilization of Japan stood in some respects on a higher level than the mere materialism from abroad which is seeking to supplant it, and if the conservative element in the country can succeed in preserving the old-time simplicity of life, while absorbing the new-time methods of commerce, industry, and physical science, they will accomplish a work greater even than their victories over Russia. But they have their work cut out for them.

General Nogi's account is taken from the April number of the *Nihon no Shōnen*.

"My native place is the town of Chōfu in Yamaguchi Prefecture, and it was not until I was seventeen years of age, about five years before the Restoration of Meiji, that I removed to Hagi, the former residence of the daimyō. My family was one of good standing in the clan, but circumstances had been against us, and my father at times found it very difficult to provide for the wants of his household. He was not therefore in a position to give me the same education that other boys in the clan were receiving, and I had to remain at home without the advantages of a good school.

"But one day I said to myself: 'Come what may, I must learn while I am young, for otherwise I shall be obliged to live all my life in this out-of-the-way village, like a dried tree

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that bears neither fruit nor flower. And life, without some sort of achievement is not worth the living. So I pleaded with my father and at last prevailed upon him to send me to a dormitory known as the Shūdōba, from which I was able to attend the Clan School, which went by the name of the Keigyokan.

"I have told you that my father was very poor, and my days at the dormitory were days of hardship. The dormitory was under the control of the Clan Government, and sheltered about sixty boys, all under eighteen years of age, for in those days a boy was supposed to reach manhood at eighteen, and what 'man' would live in a dormitory?

"Things have much changed since my school days half a century ago. In those days the boys brought their own unhulled rice to the dormitory, and pounded it for themselves in the mortar provided for their use: there was not a shop in the place where you could buy hulled rice. The boys, too, had to cook their own rice for themselves, and to collect their own fuel from the neighbouring woods. There was also a stable attached to the dormitory, and it was the duty of the boys to groom the horses. As the poorest lad in the dormitory, a great deal of this work fell upon my shoulders. I pounded rice for the others, I went into the woods to gather fuel, I cooked the meals, and I groomed the horses. There were no curry-combs or clippers in those days: I had to singe the horses' coats with improvised torches made of dry twigs, and to chop the straw for their bean mash as well as I could, and all this, for want of labour-saving contrivances, entailed much expenditure of time and trouble.

"In addition to all this manual labour, I had the usual school lessons to attend. Never very strong, I found my double task a severe strain on my powers of endurance, and I began at times to doubt whether I should be able to go through with the task I had set myself. But I never allowed myself to lose heart. I said to myself that Heaven was testing me, and the thought made my resolution all the stronger. In time, an opportunity presented itself for me to go to Hagi, the chief town of the daimyate, and I seized it with great joy."

A Japanese Rest Cure

A LADY of the name of Kawakita has written in the April number of the *Fujinsekai* (Ladies' World) her recent experiences in the matter of Sanzen, or the study of the contemplative life. The practices which she describes are becoming very popular, and are likely to become more so, because there is no doubt that the increasing hurry and rush of life in the centres of the national activity constitute a great strain on the nerves of highly strung persons. Mrs. Kawakita tells us that she was a few months ago threatened with a nervous collapse which necessitated a visit to the sea-side, and that being at Kamakura she was persuaded to enter upon this form of rest cure, under the direction of a priest of the famous Kenkōji temple. My account is necessarily a little abbreviated.

"It was on the 3rd. of October last that I made the acquaintance of the Kwanchōsama, the Director of the Retreat. He acceded very kindly to my request to join in the exercises, and after asking me many questions about my life and about the beliefs I had hitherto entertained as to gods and Buddhas, gave me a subject for meditation, The subject was *Honrai no Memmoku*, and I was told to think about it until I had discovered its meaning, or thought I had done so. When I had solved the problem I was to come again to the Director, who would either give me a second problem, or send me back to think over it again. The problems thus given are not of a nature to be easily solved. I cannot tell you the meaning of the particular one propounded to me, because I am not allowed to divulge the secret: it will suffice to say that some people will think over one of these formulas for a year or more without coming to a

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satisfactory answer. It was very difficult for me, with my family cares and household duties, with servants, children, and visitors, coming to interrupt me, to devote my whole attention to the problem assigned me; but, fortunately, I have been able to avail myself of stated periods of quiet.

Once a month, from the beginning of October to the end of March, there is a Retreat ('seishin') held at the Kenkōji to which all students of the contemplative life are allowed to go. The retreat lasts for a week, and during that time, the male members live entirely at the temple, the women in private houses or their own homes. Hours of silent contemplation are observed, beginning at seven o'clock in the morning, and spread over the day till about six in the evening—five hours of silence in all, with the Director sitting in the next room to receive communications and to furnish us with fresh problems when necessary. I had to leave the house early in the morning with a *chochin* (lantern) to light me, it was ten o'clock in the evening before I returned. Our meals during the day were supplied from the temple: for breakfast,—tea, rice-gruel and relishes: at midday, rice, kenchin soup and vegetables boiled in soy: in the evening, tea and rice-gruel. The most important of these meetings was the one in January. During the course of it I had the good fortune to solve my first problem. The second problem given me was "*Kane no ne wo tomeru*," how to stop a bell from sounding.

"The rest cure is now over. I have come out of it fortified in body and in mind. I am no longer nervous and irritable, I am able to look at things more dispassionately and feel myself more fit than I was before to cope with the difficulties and worries of life."

Conflict of Ideas in Matters Domestic

IN the *Nichiyo Shimbun* "Sunday Newspaper" (not, by the way, a religious magazine, as might be supposed), for the 27th. of March, a mother-in-law writes a long letter of complaint as to the ways of the new-fangled young married woman.

In her day, she says, neither her own mother nor her mother-in-law, when she went to live with her husband's family, neglected her domestic education. She had been taught to sew, to cook, to work in the house, to keep domestic accounts, to look after servants. She had not gone to her mother-in-law's house as an untrained piece of goods, and after a few years of married life had, though still young, acquired the art of housekeeping quite to the satisfaction of her elders. More than that, she had been thoroughly trained in the old-fashioned notions of obedience, and thus, living under the authority of her elders, had been simply and unconsciously happy.

And now she has a couple of daughters in-law who have come to her with a modern education, full of book-learning but ignorant of the domestic arts, which they despise. They don't like doing house-work, and take no interest in domestic economy; they read magazines when they ought to be dusting or helping in the store-room. They want pleasure and society, and they won't obey their mother in-law. What is the old lady to do, knowing as she does that when her time comes to be put on the shelf there will be no one to look after the creature comforts of her two sons? This is one of the minor problems of the Japanese people. And the minor problems are the ones that worry people the most.

A. L.

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The Japan Advertiser.

TOKIO, TUESDAY, MARCH 19, 1912

CHINESE PRINCES ARRIVAL IN TOKYO

SITUATION IN ABYSSINIA

BONE OF CONTENTION BETWEEN CHILE & PERU

TURKEY AND BULGARIA

BRITISH FRONTIER RELATIONS & TIBET

AMERICA AND CANADA

RUSSIA'S NEW NAVAL EXPANSION POLICY

THE LEADING FOREIGN DAILY
PUBLISHED IN JAPAN.

THE LARGEST CABLE SERVICE,
THE BEST JAPANESE SERVICE.

LARGEST CIRCULATION AND CONCEDED TO BE THE BEST ADVERTISING MEDIUM.

B. Wilfrid Fleisher,

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Imperial Government Railways of Japan

EXPRESS THROUGH TRAINS Run daily to facilitate travel between important towns such as Tokyo (Shimbashi), Yokohama (or Hiranuma), Nagoya, Kyoto, Osaka, Kobe, Hiroshima, Shimonoseki, Moji, Nagasaki, Kagoshima, Tsuruga and Aomori; and on the principal Express Trains, such as the morning and evening '1st and 2nd class Express' from Shimbashi and Kobe, the terminal of the Tokaido line.

PASSENGER CONDUCTORS Having a knowledge of English are on duty to give passengers any information and assistance they may require with regard to their journey.

SLEEPING CARS Provided on all Evening Express Trains on the Tokaido line between Tokyo (Shimbashi) and Kobe, on the Sanyo line between Kobe Shimonoseki on the Tohoku line between Tokyo (Uyeno) and Aomori.

DINING CARS Attached to all Express Trains on the Tokaido, Sanyo, Kyushu and Tohoku lines, in which meals are served in European style either table d'hôte or à la carte.

RAILWAY HOTEL 'Sanyo Hotel,' furnished in European style, and equipped with all modern convenience is provded at Shimonoseki, the western terminus of the Sanyo line. It is under the direct supervision of the Imperial Government Railways and affords every comfort to the foreign travelling public at moderate charges.

Imperial Government Railways of Japan

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Dealers in Domestic and Foreign Securities. Care and Management of Estates.

Special facilities offered to Foreign Investors and orders executed with greatest care and promptness.

Investments made on behalf of Estates, Trust Funds and Corporations.

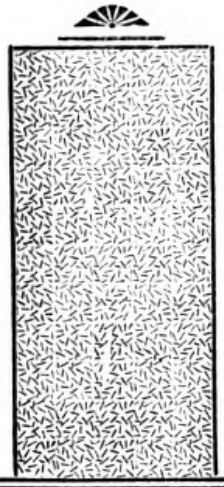
TELEPHONE (L.D.)
NOS. NANIWA 288.
" 382.
" 1881.
" 3778.

All information given in English or French.

KUNIZO KOIKE, Esq.,
Proprietor.

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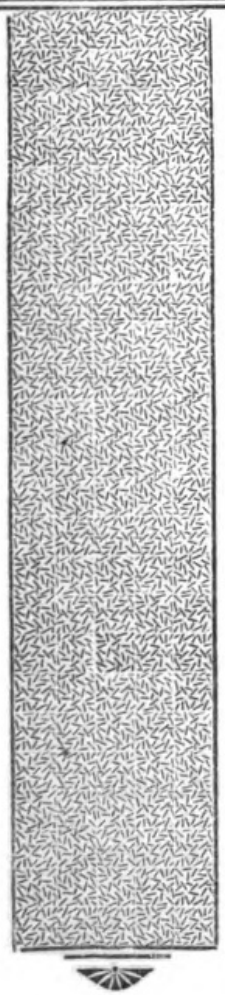


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Complete Installation of Heating, Ventilating, Ice Making and Refrigerating Plants, Electric light and Power Plants, Gas Plants, Bluchert's Aerial Wire Ropeways.

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THE

Shibaura Engineering Works

Electrical and Mechanical Engineers.

1 KANASUGI SHINHAMA-CHO, SHIBA-KU,

TOKYO, JAPAN.

Telephone Nos. 349, 350, 351, 352, Shiba. *Telegraphic Address: "Shiba-ura."*

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Steam Engines, Mining Pumps,
Self-supporting Chimneys.

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Kabushiki Kwaisha Mitsui Ginko

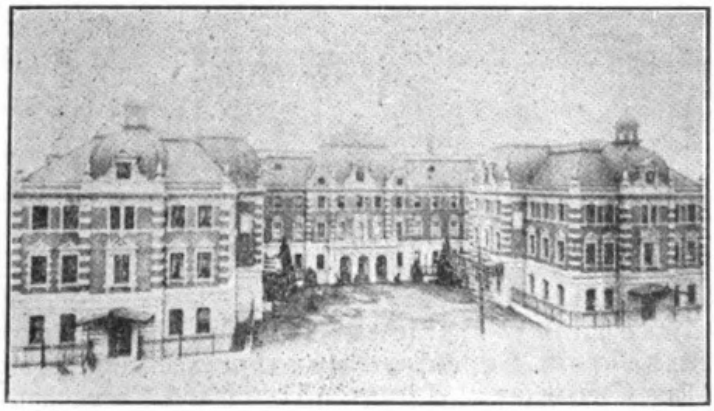
The Mitsui Bank, Limited

Capital

YEN

20,000,000.00

PAID UP



The Oldest Banking Establishment in Japan

Reorganized in October 1909

HEAD OFFICE: No. I Surugacho, Nihonbashi-ku, Tokyo

STATEMENT OF ACCOUNT OF 1st TERM (from 1st Nov. 1909 to 31st Dec. 1909)

BALANCE SHEET

LIABILITIES	YEN	ASSETS	YEN
Deposits	86,162,862.51	Loans and Advances . . .	72,828,814.4
Bills payable	236,946.36	National and Local Loan Bonds.	16,071,481.7
Due to other Banks. . .	242,094.23	Corporation Loans . . .	141,584.0
Sundry Accounts . . .	87.06	Other Shares	4,892,906.40
Capital.	20,000,000.00	Due from other Banks . .	88,811.93
Net Profits for this term .	875,241.10	Sundry Accounts	72.175.70
		Grounds and Buildings . .	3,696,497.43
		Grounds and Buildings for the Banking Business . .	492,301.37
		Cash and Treasury Bills. .	9,232,658.24
Total	107,517,231.26	Total	107,517,231.26

PROFIT & LOSS ACCOUNTS

The above distributed as follows :

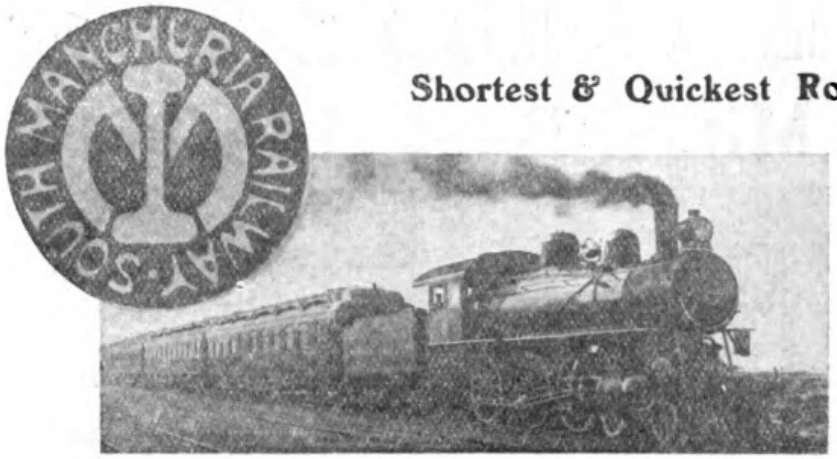
	YEN		YEN
Net Profits for this term .	875,241.10	Reserve Funds	400,000.00
		Dividends.	350,000.00
		Bonus and Allowances. .	59,650.00
		Carried forward to the next term.	65,591.10
Total	875,241.10	Total.	875,241.10

BRANCHES:

Fukagawa (Tokyo), Hiroshima, Kobe, Kyoto, Moji, Nagasaki, Nagoya, Nishi-ku (Osaka,) Osaka, Otaru, Otsu, Wakayama, Yokohama.

PRESIDENT & DIRECTOR: Mr. Takayasu Mitsui.
MANAGING DIRECTORS: Mr. S. Hayakawa, Mr. S. Ikeda, & Mr. U. Yoneyama.
DIRECTORS: Mr. M. Mitsui, Mr. T. Dan, Mr. G. Iida & Mr. K. Hayashi.
AUDITORS: Mr. T. Mitsui, Mr. Y. Asabuki & Mr. T. Ono.

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Shortest & Quickest Route Between the Far East and Europe via Dairen

Main Railway Line: Besides Ordinary Daily Service, Thrice Weekly Express Train Service, composed of excellently equipped Sleeping, Dining and 1st Class Cars, is operated between Dairen and Changchun in connection with the Trans-Siberian Express Trains and with Shanghai Mail Steamers.

Branch Railway Lines:—

RYOJUN LINE—For Ryojun (Port Arthur), 1½ hours from Dairen.
YINGKOU LINE—For Yingkou (Newchwang), 40 minutes from Tashihchiao Junction.
FUSHUN LINE—For the Famous Fushun Colliery from Suchiatun Junction.
ANTUNG-HSIEN LINE—A light railway from Mukden to Antung-Hsien connecting with the Korean Railway.

Dairen-Shanghai Direct Steamer Service—is maintained TWICE-WEEKLY by the S.S. "Kobe Maru" and "Saikio Maru" (each 2,877).

Ticket Agencies—The Company's railway and steamer tickets are obtainable at all the Agencies of the INTERNATIONAL SLEEPING CAR & EXPRESS TRAINS CO. and MESSRS. THOS. COOK & SON.

Through Passenger Tickets—

In conjunction with the Japanese Government Railway Bureau, the Imperial Railways of North China, the Osaka Shosen Kaisha and their own steamers. Through Passenger Tickets are issued between the Company's principal stations and the undermentioned points:—

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SHANHAIKUAN,	KUMAMOTO,	KOBE,	YOKOHAMA,
TIENTSIN,	HAKATA,	OSAKA,	(Hiranuma)
PEKING,	MOJI,	KYOTO,	
SHANGHAI,	SHIMONOSEKI,	NAGOYA,	&c.

Yamato Hotels —

owned and managed by South Manchuria Railway Company at Dairen, Port Arthur and Changchun.

These Hotels are Provided with every convenience, Luxury and comfort.
Porters meet all steamers and trains. Telegraphic Address: "YAMATO."

South Manchuria Railway Co.

Head Office: DAIREN. **Branch Office: TOKYO.**

Tel. Add: "MANTETSU" *Codes: A.B.C. 5th Ed., A I & Lieber's.*

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NIPPON YUSEN KAISHA

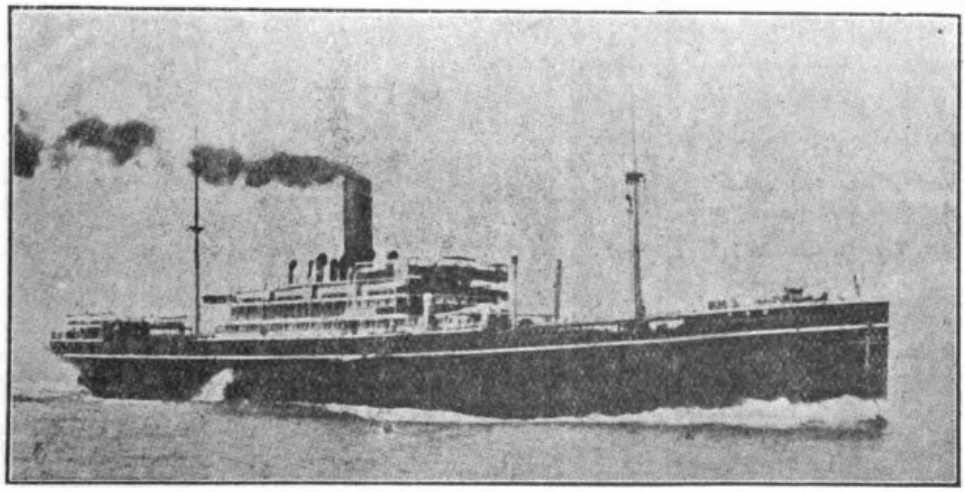
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Straits, Philippines,
China, Korea,
ETC., ETC.

'ROUND THE WORLD AND OTHER TOURS AT REDUCED RATES.

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"Black and White" and Special Red Seal

THE VERY BEST

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The "Jiji Shimpo."

The Recognised Greatest and Most Influential Newspaper in Japan.

THE "Jiji Shimpo" is a daily journal founded by the great intellectual light and leading revolutioniser of thought of New Japan, Mr Fukuzawa Yukichi. It is 29 years old and possesses the proud record of having never once deviated from its original policy and principle of upright and absolute independence. The largest in reading and advertising space, it stands unrivalled in Japan, in the richness of its matter, in the fairness and sincerity of its observations, and in the accuracy and promptness of its reports. It reaches the better class in Japan as no other journal does, people with purchasing power, and it is conceded to be the most effective advertising medium.

Rates of Charges for Advertisements.

Yen .80 per line per day (7½ lines to the inch) in Small Pica on General news pages.
Yen .70 per line per day (7½ lines to the inch) in Small Pica on Front page.
Yen .50 per line per day (7½ lines to the inch) in Small Pica on other pages.

The Yen = 2 shillings, English.
" = 50 cents, American.
" = 2½ Frs., French.

Japanese newspaper columns run horizontally, and not vertically as in foreign papers. Therefore one inch is a horizontal breadth, and makes seven lines of ordinary type. Translations made gratis.

The "Jiji Shimpo" Office,
TOKYO, JAPAN.

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N. Yoshida.

Laces, Linens,

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Embroideries, Drawn Work and
Various Novelties.

♣

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（前略）同誌は日本の生活狀態及び文學を忠實に發表し、商工業發達の實況を示さんと努むるものにて日本に於ける現代の事情を適切に畫き出さんと苦心せる也。（中略）

插繪富豐、印刷鮮明、唯寫眞版には猶一層良巧なる用紙を要するが如し。他に日本語の欄あり、其價値の如何は吾人の判し得ざる處なり。要するに此企業の最尊重すべきものたるは云ふ迄もなし。

十一　「イブニング、クロニクル」

「ジャパン、マガジーン」とは新に日本東京より發行され英字雜誌の名なり。同誌は敬すべき出版物にして彼「ミカド」國に關する興味深き多くの物語を揭載せり。發刊の辭に於て同誌の發行者は曰く（原文插入、略）

十二　「ボックス、オプ、キューリアス」

（前略）吾人は同誌所有者の盡力の效果に付いて、彼等を慶賀せざる可からざる也。殊に同誌が出版界に於て將來最も人氣に投ずべしと信ぜらるる多くの理由を存す。「アート」紙に鮮明なる字體にて印刷され、贅澤に裝飾されたる派手なる表紙、殊に美しき銅版など、印刷家の方面より見るも確に卓絕せり。（下略）

十三　「ソオル、プレッス」

美麗にして興味多き「ジャパン、マガジーン」の三月號は發行されぬ作品の文學的價値ある、插繪の美術的なる、先きに讀書界より歡迎されし前號より遙に勝れたるを覺ゆ。作品中重要なるものを擧くれば、大隈伯は「舊日本と新日本」と云へる論文を寄稿し、「シュワルツ」博士は「日本の古き藩屬地」にて琉球に於ける日本政府の成功に付き論じ、スター氏は「蝦夷のアイヌ」にて敎訓多き說明をなせり。他の有名なる寄稿家は、ロイド博士尾崎夫人齋藤秀三郎氏等とす。

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「ジャパン、マガジーン」の初刊號は洋々たる前途の希望を以て輝けり。「キンケイド」嬢及び山下氏に依つて編輯され、猶ロイド博士クレメント教授ケネディ氏井上侯大隈伯林伯カーピイ嬢尾崎夫人の如き頗精選されたる寄稿家を集めたり。名譽ある紙面を日本の　皇后陛下の下の如く詠せられし短歌の飜譯に割かれあり。（中略）

吾人は同誌の將來の繁榮と永續とを祈るもの也、蓋し同誌は永く空虛なりし文學界の一隅を明に充せるものなればも也。

七「ソオル、プレッス」（韓國）

（前略）同誌は甚だ美なる英文月刊雜誌にして、插繪豐饒、內容は日本に於ける最良の記者の筆になれるもの也、例へばケネディ氏の韓國に關する記事の如き如何に興深きかを見よ。新奇なる材料は皆寫眞版の插繪を有せり。（中略）

精良なる用紙にすぐれてよく印刷され、殆完璧に近く確に歐米に出版さるゝ同種の如何なる雜誌に比するも遜色なしと云ふ可し。吾人は日本の事情に通達せんと志す人々に多大の愉快を以て本誌を推薦するに躊躇せざる也。

八「アセニユーム」（英國）

東京より「ジャパン、マガジーン」を贈り來れり。外形も出版法も「ストランド、マガジーン」に酷似し、日本短歌の美しき飜譯と共に日本に關する興味深き報告的の材料を有せり。

井上侯は伊藤公の追想談を書けり、以て此二人の昔馴染が毅照たる勇氣ありしを了解し得ん。「東京に於ける學生生活」亦面白き記事なりとす。

九「ケエブルニユース、アメリカン」

（前略）同誌の管理者は東京勸業協會の副會頭平山成信氏編輯者は「マニラ」其他東洋各地に多くの知人を有する若き婦人「キンケード」嬢等とす。（中略）

日本事物を代表する月刊雜誌を世に發現せしむるは、實に愉快にして賞贊の價値ある企畫と云ふべし。（下略）

十「ニューヨーク、ヘラルド」

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初刊を發行者より寄贈せられたり。文學的方面より云ふも各項皆よく書かれたり、殊に漆器の製作に關し執行弘道氏の記せる「日本の重なる美術工藝」は優れしと覺ゆ。尾崎夫人の巧なる筆になれる「江戸奉行大岡物語」は「キンケイド」嬢の小品文「登山者野中氏」と共にすぐれて興味深し、其他の各記事亦多少の面白さを有せり（下略）

三　「ジヤパン、メイル」

（前略）同誌は一千九百三年大阪に開かれし第五回內國博覽會の時に創立されし東京勸業協會の機關なりとす。本館は上野公園內の美なる屋宇にあり、副會頭は平山成信氏及び男爵武井守正氏なり。本協會は主として上野同會藝術品展覽會の爲めに世に知られ、其主要なる目的は日本及び歐米實業家間の商業關係と感情融和を進むるに在りといふ。

（中略）

井上侯は吾人に彼のみ知れる事實を語れり、そは故伊藤公の悲しき最後に對する國民の哀情猶新にして彼の刺客が今や死刑の宣告を待てるの今日、特に興味深きを覺ゆ。大隈伯は日本の平民文學卽浪速節・常盤津・義太夫・新內・端唄等に武士道が歌はれ居るを吾人に語りて明に同伯に文學思想あるを示せり。（下略）

四　「ジヤパン、タイムス」

（前略）其初號は鮮明なる印刷と豐富なる插繪とをもてる清新なる姿にて現はれたり。（中略）

吾人は此若くして華美なる女優の初舞臺を歡迎す、蓋し此く云ふは同誌が女性的の溫雅と人懷しき印象とを與ふればなり。

五　上海「タイムス」

吾人は「ジヤパン、マガジーン」第一卷第一號を受領せり。同誌は總て日本及び日本人に關する說話傳記等を揭載せる清新なる月刊雜誌にして。二月號の寄稿家には井上侯大隈伯を有し、萬事都合よく出版せり。次號よりは金子子爵林伯シカゴ大學のスター敎授其他知名の士の寄稿ある由。

六　「支那メイル」

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我々人類は互に人を恨み人を憎みつゝ、尚人の世を離れ得ないのであろう、こう思ひながら三階を暫時徘徊した、矢張り人の聲が戀しい、其まゝ二階へ階段を下り始めた、私の足音が白壁に反響して四邊を陽氣にさせ、何となく嬉しかつた。二階へ來るともう先刻の老宗匠の姿は見えない、枝振り面白き櫻が既に生けられて右と左の葉蘭と桃とに「最早之からは私の世界だ」と私語く如く見えた。階下からは花やかな春の人の聲が響いた。

本誌に對する外國諸新聞の批評

一「ジヤパン、ガセツト」

美麗なる表裝にて新しき出版物現はれたり、「フライシヤー」氏及び平山成信氏に經營され「キンケイド」嬢及び山下氏を記者とせる「ジヤパン、マガジーン」是なり。

淡蒼色の地に旭日を現はし、暗青色の腰模樣には菊花畫かれ、和裝せる日本美人が筆もて書物に字を書く姿ある派手なる表紙にて、裏面には雜誌の名を暗青色の片假名にて記しあり、脇表題（サブタイトル）としては「日本の事物を代表する月刊雜誌」とあり、目錄は確に人目を惹す性質のものなりとす。

第一頁には　皇后陛下の肖像、次の頁に　は陛下の御製が「アーサーロイド」博士に譯されて記載せらる、「韓國の刷新」は。「ケネディ」氏の筆によれるもの、統監曾禰子の肖像及び種々の插繪をはさめり、表題に示せる如く此書に記載せられし材料は皆日本に關せるものゝみなり。其國の美術詩歌は云はずもあれ殊に興味多きは、執行弘道氏の漆器に關する記事なりとす總て箱櫛卓等の工業美術品は十數個の寫眞版により巧に現はされたり。

用紙は精良、印刷も巧妙、全誌總て經營者方面の賞贊す可き凝り方を現はし、然かも其經營者は全七十頁に滿ち滿てる興味多き讀み物を、先づかく美しく發表し得し點に於て充分慶賀さる可き價値ありと云ふ可し。

二「ジヤパン、ヘラルド」

（前略）東京勸業協會の機關「ジヤパン、マガジーン」の

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よく武藏野で、芒の穗のうち戰ぐ丘の上に見出でた此山を都の中から眺め得て云ひ知れず懷しい。で此秩父山に續く富士の神山はと四邊をさがした、どうしても見當らぬ、大學の建築物を熟と睨んで居ると丁度山上御殿の彼方に茂つてる森の中に白いものが在る、確に空に劃き出されて居るやうである、猶熟視するとまさしく富士であつた、森の中にひそんでる樣は恰も西歐の傳說にでもあり相な森の女神に似て居る、白の綾絹は薄く柔かで手にも觸れ得ないのではあるまいか。

根津の方を眺める、木の茂つた本鄕の岡と上野の岡とにはさまれた谷である、谷の中に屋根の滿ちた樣は何處かの山國にあり相な溫泉場のやうな感じを與へる、岡と岡とが迫つて谷が狹くなつてる處、其處に丁度王子の製紙場の烟が景氣よく烟を吐いてる、名許り詩的な藍染川が家の裏手をゆるやかに流れてる。

再び樓の前面に來て直ぐ下を見始めた。赤い花簪を髮にさした田舍のお婆さんの一群が驚嘆の眼で勸業協會を見上げて居る、一樣に新しい手拭を腰に提げたり首に卷いたりしてる、訛の多い北國辯で盛に協會の建物を批評してるやうだ、不忍池の周圍に五六人集つて一心に水上を眺めてる、鴨が水の淺い處で何か小魚でも取つてるのらしい、こんな事を佇立して眺めてる餘裕のある日本人には未だ適切な烈しい生活難もないであろう。母らしい若い婦人に手をひかれた小女が頻りと協會の前で指さしをしてる、婦人は手を曳くが小女は聞かない、盛に首を振つてる、婦人の美しい眉は少しうちひそんだ、遂に小女に負けたらしく協會へ近づいて來た、小女が勇んで跳ねる度に紅いリボンが蜻蛉の羽のやうに搖れた。貿易品の陳列を眺めて此小女は又母なる人を困らせるのであろう。

觀月橋の上には小い人影が廻り燈籠のやうに動いてる、枯蓮を縫つて水にもうつる。池の端邊は何となく上野に散歩に來たと云ふやうな人がぞろ〳〵歩いてる、コバルト色の羽織が殊に人目を惹く。向ふ山下には化粧水の廣告であろう、樂隊を先に立てゝ派手な行列が悠々として練りあるく。人氣のない三階の樓上に獨り居て何となく淋しい、下の春らしい賑かさを眺めると急に人戀しくなつた。

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軍扇の柄は觀月橋と辨天の祠とでつくられてる、水の表面には枯蓮が折れたまゝ淋しく戰いで、鴨の群が其間を物語りながら泳いで居る、「大分水が暖くなりましたなあ」とでも語つてるのであらう。

池を隔てゝ彼方には日本銀行、三井銀行、松屋呉服店などの高い屋根が首を出してる、廣小路の仁丹の廣告なる大禮服を着た高等官の肩の上に兩國の國技館が聳えてる、盛に烟を吐いてるのはセメント會社である、之等の大きな建築物に壓迫されつゝ二百萬の瓦屋根は茸のやうに塊つてる春の霞は其を一抹の淡紫で塗りつぶして、烟筒も電信柱も、もの懐しき夢の中の景物となつて居る。

上野の森には未だ咲き初めぬ櫻が僅に紅の色を見せてる、精養軒の二階のガラス窓から、ちらと藍色の着物と黄金色の髪が現はれた。遠く西の國の若い旅人が、日本の花見に來たのであろう、精養軒の窓から不忍池を眺めながら、櫻を散らす上野の鐘を聽いたら此うら若い旅人の胸にはどんな思ひが宿るであろう。かくして外國人は日本懐しとの念ひを永久に抱くのではあるまいか。

やゝ冷い朝風が烈しく私の頰を吹いた、私の頭の上ではたはたと鳩の羽音のやうな音が聞えた。仰いで眺めると、ビザンチン風の丸屋根から萬國旗が長く彼方の屋根迄飾つてあつて、紅紫の色が錯雜して空に翻つてるのである。熟と空を見ながら耳をすますと、市の雜踏の聲が呻くが如く私語く如く傳つて來る、折柄一羽の鴉が呑氣相に丸屋根をのそのそ歩いた、私を見て「朝からこんな處へ上つてる、物好きだなあ」と呆れたやうな顔をして、狡しげな黒眼を光らせながら太い嘴で丸屋根を啄いた。

私は右の方から本郷の高臺を眺め始めた。岩崎邸の森にも大學の山上の森のほとりにも櫻が僅かに紅の頰を見せてる許りである、ゴシック風の文科大學の屋根が鮮やかな煉瓦の赤肌を現はしてる、第一高等學校の大時計が一ッ目の大入道のやうに遙かに此方を睨んで居る。新築された理科大學の教室は緋威を着た若武者のやうに勇ましく立つてる本郷の高臺と空と接する所に線をとつたやうに秩父の連山が長く續いて居る、頂には雪がかすかに模様づけて空の色と堺目もなく溶け合つてるやうだ。

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關が詳述されてる、かゝる方面の知識は普通國民として知らざる可からざる事であるにも係はらず等閑に附せられてる點である。專門の人でなくては必用のないやうに思はれて居て實に誰にでも必用な處である。かゝる方面に是だけの知識だにあれば國家に害をなすやうな代議士も選擧されぬであろう。

第十章の第三節には富の運用が記してある、「利殖せざる富は土中に埋沒せる黃金の如く瓦礫と擇ぶ所なし」と道破して、大に積極的に殖產の道を講ずるやうに論じてある。大隈伯の面目が躍如として現はれてる。

第四篇には大國民の理想を說いてある。題目から既に堂々たるものである「個人の責任」の一節は歐米各國民も之を云ひ得るが第二節の「家族の結合」に至つては我國獨り之を誇り得、又論じ得るものである。我國民讀本に一節なかる可からざるもので大に我が意を得た處である。

全篇を通じて見るに文章は簡潔にして平明、然かも上古を說くに當つては蒼古なる記紀の用語を採つて莊重の體を得、近代を說いては時文を用ゐて其要を得て居る。思想は繰り返へして云ふが最穩健で奇に失せず凡ならず、多數國民の思想を代表す可き國民讀本として我國最良のものと云つても溢辭ではなからう。

かゝる書が今日出たのは最吾人の喜ぶ處である。近來兎角の評ある靑年輩に補習讀本として一讀せしむ可きは勿論如何なる階級の人々も我國々民たる者は座右に一本を置いて、帝國臣民たる可き理想と責任を自覺す可きである。

勸業協會の樓上

文學士　山崎藻花

春の麗かな朝である、勸業協會の二階へ颯然と昇つた。二階では生花の會があるとかで年老つた宗匠が羽織袴で恭しく當がちの櫻を生けて居た、其左右には最早葉蘭だの桃だのが生けてあつた、白壁に鮮やかな植物の色が映つて折柄吹く朝風が部屋中に春の香を滿した。

三階へ昇る。眼の下に不忍池がよく江戶名所圖繪に畫いてあるやうな形で擴がつてる、よく見ると軍扇の形である、

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民讀本は最信用す可き價値がある。安心して思想の確定せぬ青年に推選し得る書である。

第一篇には大日本の國基を說き、國民の資性たる可き國民道德を列擧してある。先づ至誠を論じ、其中に忠君愛國孝悌友愛其他のあらゆる美德を含有してる事が說いてある。今更らしく云ふ必用も無いが、上述の諸德は二千五百年來、我國民が其政體其思想に依り精選し陶汰して釀し出した清い甘い泉である。法令を以て定め國民に實行を强ひた不自然な德では無い、さればこそ今も現存し實行され居るのである。遺傳せる國民道德である、最國民に適用さる可き倫理なのである。西歐思想を丸呑みにして遺傳的思想を有せざる一部の青年に輕蔑されつゝも我が最多數の國民に適せる道德である。否此ならざる可からざる道德である、健全なる日本國民の履む可き道は此外にないのである。本書に先づ之等を設けるは平凡に似て大に平凡でない。非凡な識見と云はねばならぬ。若し大隈伯にして時代思想に觸れた說をはかんとすれば出來たのである。是が新知識ある秀才を部下に多く有せる大隈伯の著書として最尊敬す可き點である。

第二篇には我帝國の發達が說かれてある。我國幾多の政權爭ひは皆是れ今の政黨の爭に過ぎない。皇室は超然として其上に君臨せられて居た。藤氏の專橫も平氏の全盛も鎌倉幕府の興廢も皇室の存在には何等の影響もない。此邊の敍述は餘程よく注意されてあると思ふ。

封建時代を世界何れの國にも起る可き現象とし、其次に武士道を說いてあるのは氣が利いてる。女性を崇拜して諸方を放浪した西歐の騎士（ナイト）氣質は女尊男卑の風を今も殘し、忠孝を尊んだ日本の武士道は今日の軍人となつたのである。歐米の人々で我國民の勇武なのを驚嘆して、其原因を研究しようとする者が近來多いやうである、先づ手近い暗示を得んと欲すれば第一自國の騎士と日本の武士とを研究する必用があらう。

第三篇には　今上陛下の御親政を說き、皇室と臣民との間に何等の爭もなく一滴の血も見ずして世界に比なき立憲政體となつた由來を記してある、此章は國民の如何なる階級の人たりとも讀まねばならぬ。更に進んで我國の行政機

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與三郎氏の市民讀本があつたばかりである。

此際維新以來の元老大隈伯に依つてかゝる國民讀本の出來たのは、最時機のよろしきを得たと共に、最其人を得たと云はねばならぬ。國民必讀の書として推選するに躊躇しない。

此書に於て最特色とすべきは畏れ多い事であるが、兩陛下の御製を各章の前に置いた事である、然かも其章の本文は、御製の意味を敷衍したやうに書いてある事である。我々臣民は勅語の外には、至尊の御言葉を耳にする事が出來ないのである。此點に於て此書は明に嬉しい特色を有してる。我々は此書に依り、兩陛下の國民に諭させ給ひ又或問題に如何なる聖慮を有し給ふかを畏れながら味ひ奉ることが出來るのである。

おもほえず夜をふかしけり國の爲め
たふれし人のもの語りして、

山の奥島のはてまで尋ね見む
世に知られざる人もありやと

などを拜誦すると、陛下が如何に人民を思ひ給ふかが推し奉られる監獄の制度の一節に、

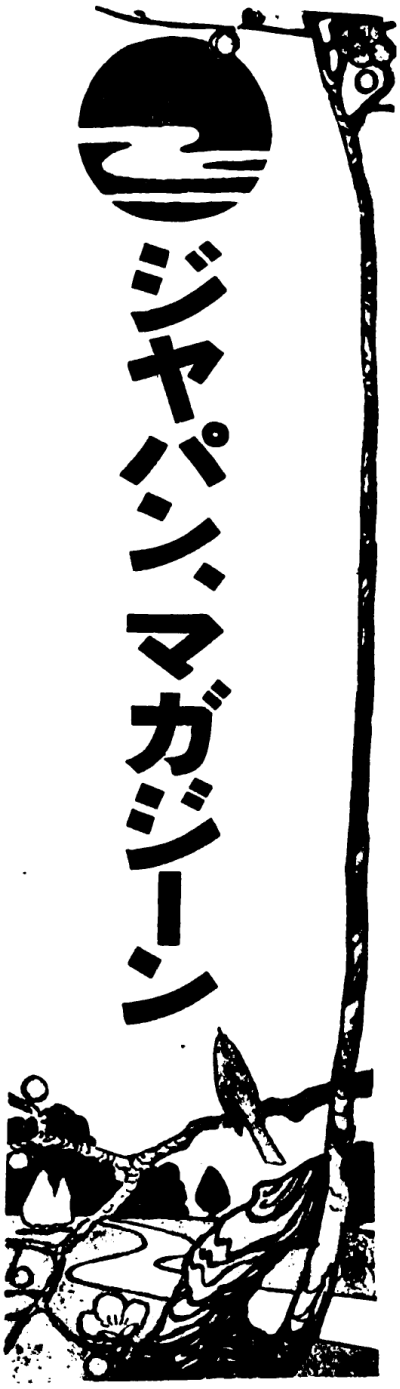
天をうらみ人をとがむることもあらじ
わがあやまちを思ひかへさば

の御製あるを拜誦すればかゝる罪人にまで尙一視同仁の德を垂れさせ給ふことが分る。

要するに此讀本の各節の大部分に御製及び御歌を揭載し奉つて各節と意味の連絡あり敷衍あるのは國民讀本として最巧妙な又成功した着想だと云はねばならぬ。國民は此讀本を讀む毎に染々と至尊のうち解けて親しく諭させ給ふやうな氣がするであらう、實に此方法は同書をして千斤の重味を加へたと云つてもよからう。

偖、我國の人民を指導す可き國民讀本の內容たる、我國體、我國政に精通し、我國民の思想習慣に充分の知識あり、西歐の思潮や事情に對し冷靜公平なる批範をなし得る人の手に依つて作り上げらる可きものである。最新の西歐思潮だと云つて二千五百年の歷史を有する我國民性と調和し得るやも採用し得るやも知れぬ學說を丸呑みにした人々に依つて作られては誠に危險な次第だ。此點に於て大隈伯の國

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第壹卷
第四號

大隈伯の國民讀本

一記者

歐洲各國には皆國民讀本があつて、其國體、及政治狀態、又其國民道德を廣く人民間に知らせやうとつとめて居るが併し其中にても獨逸では國民に餘り政治上の知識を與へない傾向をとつて居るし、佛國は盛に政治上の知識を布遍せしめようとしてる。是は兩國の政治狀態が異なる故である。我が國に於ては云ふ迄もなく萬世一系の君主を戴き、皇室と國民とは宗家支家の關係があり、一大家族に依つて一國が成立して居るのであつて、其國體の美しき、其國家組織の堂々たる、國民はかゝる方面の研究を遂げれば遂げる程忠君愛國の心を深くする。我が國民に政治思想を布遍せしめるのは利益こそあれ害は少しも無いのである。しかも從來かゝる方面を敍述した書物は乏しい。かゝる目的を以て著はされた書は甚だ少いのである。

今や日露戰役の後を受けて國民膨脹の氣運は日に月に增進しつゝある。隨つて國民は益發展す可く努力すると共に亂つて我國體の性質、國民の本領に就いて深く研究せねばならぬ、我國に對し一種の自覺を有して始めて偉大なる發展も出來るのである。かゝる國民敎育を施すには諸外國と同樣、一種の國民讀本が必用である。而してこれ迄は竹越

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第一回

貿易品博覽會

明治四十三年四月一日ヨリ

明治四十三年五月三十一日迄

開催

東京上野公園不忍池畔

東京勸業協會

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ジヤパン、マガジーン第壹卷第四號

目次

大隈伯の國民讀本　一記者
勸業協會の樓上　文學士　山崎藻花
本誌に對する外國諸新聞の批評

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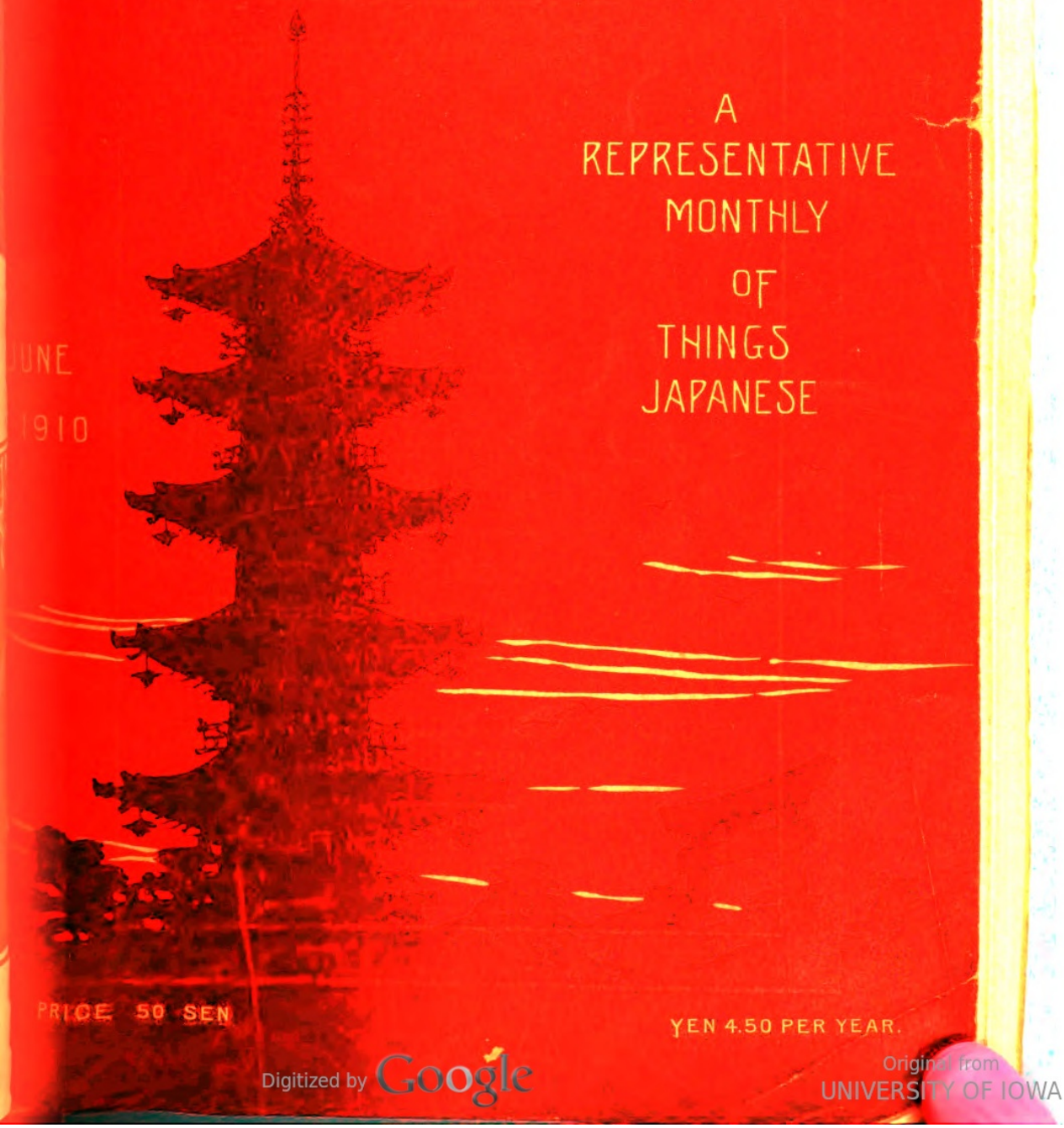
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「ジャパン、マガジーン」の初刊號は洋々たる前途の希望を以て輝けり。「キンケイド」嬢及び山下氏に依つて編輯され、猶ロイド博士クレメント教授ケネディ氏井上侯大隈伯林伯カーピイ嬢尾崎夫人の如き頗精選されたる寄稿家を集めたり。名譽ある紙面を日本の　皇后陛下の下の如く詠せられし短歌の飜譯に割かれあり。（中略）

吾人は同誌の將來の繁榮と永續とを祈るもの也、蓋し同誌は永く空虛なりし文學界の一隅を明に充せるものなれば也。

七　「ソオル、プレッス」（韓國）

（前略）同誌は甚だ美なる英文月刊雜誌にして、插繪豐饒、內容は日本に於ける最良の記者の筆になれるもの也、例へばケネディ氏の韓國に關する記事の如き如何に興深きかを見よ。新奇なる材料は皆寫眞版の插繪を有せり。（中略）

精良なる用紙にすぐれてよく印刷され、殆完璧に近く確に歐米に出版さるゝ同種の如何なる雜誌に比するも遜色なしと云ふ可し。吾人は日本の事情に通達せんと志す人々に多大の愉快を以て本誌を推薦するに躊躇せざる也。

八　「アセニユーム」（英國）

東京より「ジャパン、マガジーン」を贈り來れり。外形も出版法も「ストランド、マガジーン」に酷似し、日本短歌の美しき飜譯と共に日本に關する興味深き報告的の材料を有せり。

井上侯は伊藤公の追想談を書けり、以て此二人の昔馴染が數照たる勇氣ありしを了解し得ん。「東京に於ける學生生活」亦面白き記事なりとす。

九　「ケエブルニユース、アメリカン」

（前略）同誌の管理者は東京勸業協會の副會頭平山成信氏編輯者は「マニラ」其他東洋各地に多くの知人を有する若き婦人「キンケード」嬢等とす。（中略）

日本事物を代表する月刊雜誌を世に發現せしむるは、實に愉快にして賞贊の價値ある企畫と云ふべし。（下略）

十　「ニューヨーク、ヘラルド」

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初刊を發行者より寄贈せられたり。文學的方面より云ふも各項皆よく書かれたり、殊に漆器の製作に關し執行弘道氏の記せる「日本の重なる美術工藝」は優れしと覺ゆ。尾崎夫人の巧なる筆になれる「江戸奉行大岡物語」は「キンケイド」嬢の小品文「登山者野中氏」と共にすぐれて興味深し、其他の各記事亦多少の面白さを有せり（下略）

三　「ジヤパン、メイル」

（前略）同誌は一千九百三年大阪に開かれし第五回内國博覽會の時に創立されし東京勸業協會の機關なりとす。本館は上野公園内の美なる屋宇にあり、副會頭は平山成信氏及び男爵武井守正氏なり。本協會は主として上野同會藝術品展覽會の爲めに世に知られ、其主要なる目的は日本及び歐米實業家間の商業關係と感情融和を進むるに在りといふ。（中略）

井上侯は吾人に彼のみ知れる事實を語れり、そは故伊藤公の悲しき最後に對する國民の哀情猶新にして彼の刺客が今や死刑の宣告を待てるの今日、特に興味深きを覺ゆ。大隈伯は日本の平民文學即浪速節・常盤津・義太夫・新内・端唄等に武士道が歌はれ居るを吾人に語りて明に同伯に文學思想あるを示せり。（下略）

四　「ジヤパン、タイムス」

（前略）其初號は鮮明なる印刷と豐富なる插繪とをもてる清新なる姿にて現はれたり。（中略）

吾人は此若くして華美なる女優の初舞臺を歡迎す、蓋し此く云ふは同誌が女性的の溫雅と人懷しき印象とを與ふればなり。

五　上海「タイムス」

吾人は「ジヤパン、マガジーン」第一卷第一號を受領せり。同誌は總て日本及び日本人に關する說話傳記等を揭載せる清新なる月刊雜誌にして。二月號の寄稿家には井上侯大隈伯を有し、萬事都合よく出版せり。次號よりは金子子爵林伯シカゴ大學のスター敎授其他知名の士の寄稿ある由。

六　「支那メイル」

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我々人類は互に人を恨み人を憎みつゝ、尚人の世を離れ得ないのであろう、こう思ひながら三階を暫時徘徊した、矢張り人の聲が戀しい、其まゝ二階へ階段を下り始めた、私の足音が白壁に反響して四邊を陽氣にさせ、何となく嬉しかつた。二階へ來るともう先刻の老宗匠の姿は見えない、枝振り面白き櫻が既に生けられて右と左の葉蘭と桃とに「最早之からは私の世界だ」と私語く如く見えた。階下からは花やかな春の人の聲が響いた。

本誌に對する外國諸新聞の批評

一「ジヤパン、ガセツト」

美麗なる表裝にて新しき出版物現はれたり、「フライシヤー」氏及び平山成信氏に經營され「キンケイド」嬢及び山下氏を記者とせる「ジヤパン、マガジーン」是なり。

淡蒼色の地に旭日を現はし、暗青色の腰模様には菊花畫かれ、和裝せる日本美人が筆もて書物に字を書く姿ある派手なる表紙にて、裏面には雜誌の名を暗青色の片假名にて記しあり、脇表題（サブタイトル）としては「日本の事物を代表する月刊雜誌」とあり、目錄は確に人目を惹す性質のものなりとす。

第一頁には　皇后陛下の肖像、次の頁に　は陛下の御製が「アーサーロイド」博士に譯されて記載せらる、「韓國の刷新」は。「ケネディ」氏の筆によれるもの、統監曾禰子の肖像及び種々の插繪をはさめり、表題に示せる如く此書に記載せられし材料は皆日本に關せるものゝみなり。其國の美術詩歌は云はずもあれ殊に興味多きは、執行弘道氏の漆器に關する記事なりとす總て箱櫛卓等の工業美術品は十數個の寫眞版により巧に現はされたり。

用紙は精良、印刷も巧妙、全誌總て經營者方面の賞贊す可き凝り方を現はし、然かも其經營者は全七十頁に滿ち滿てる興味多き讀み物を、先づかく美しく發表し得し點に於て充分慶賀さる可き價値ありと云ふ可し。

二「ジヤパン、ヘラルド」

（前略）東京勸業協會の機關「ジヤパン、マガジーン」の

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よく武藏野で、芒の穗のうち戰ぐ丘の上に見出でた此山を都の中から眺め得て云ひ知れず懷しい。で此秩父山に續く富士の神山はと四邊をさがした、どうしても見當らぬ、大學の建築物を熟と睨んで居ると丁度山上御殿の彼方に茂つてる森の中に白いものが在る、確に空に割き出されて居るやうである、猶熟視するとまさしく富士であつた、森の中にひそんでる樣は恰も西歐の傳說にでもあり相な森の女神に似て居る、白の綾絹は薄く柔かで手にも觸れ得ないのではあるまいか。

根津の方を眺める、木の茂つた本鄕の岡と上野の岡とにはさまれた谷である、谷の中に屋根の滿ちた樣は何處かの山國にあり相な溫泉場のやうな感じを與へる、岡と岡とが迫つて谷が狹くなつてる處、其處に丁度王子の製紙場の烟が景氣よく烟を吐いてる、名許り詩的な藍染川が家の裏手をゆるやかに流れてる。

再び樓の前面に來て直ぐ下を見始めた。赤い花簪を髮にさした田舍のお婆さんの一群が驚嘆の眼で勸業協會を見上げて居る、一樣に新しい手拭を腰に提げたり首に卷いたりしてる、訛の多い北國辯で盛に協會の建物を批評してるやうだ、不忍池の周圍に五六人集つて一心に水上を眺めてる、鴨が水の淺い處で何か小魚でも取つてるのらしい、こんな事を佇立して眺めてる餘裕のある日本人には未だ適切な烈しい生活難もないであろう。母らしい若い婦人に手をひかれた小女が頻りと協會の前で指さしをしてる、婦人は手を曳くが小女は聞かない、盛に首を振つてる、婦人の美しい眉は少しうちひそんだ、遂に小女に負けたらしく協會へ近づいて來た、小女が勇んで跳ねる度に紅いリボンが蜻蛉の羽のやうに搖れた。貿易品の陳列を眺めて此小女は又母なる人を困らせるのであろう。

觀月橋の上には小い人影が廻り燈籠のやうに動いてる、枯蓮を縫つて水にもうつる。池の端邊は何となく上野に散歩に來たと云ふやうな人がぞろ〳〵歩いてる、コバルト色の羽織が殊に人目を惹く。向ふ山下には化粧水の廣告であろう、樂隊を先に立てゝ派手な行列が悠々として練りある く。人氣のない三階の樓上に獨り居て何となく淋しい、下の春らしい賑かさを眺めると急に人戀しくなつた。

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軍扇の柄は觀月橋と辨天の祠とでつくられてる、水の表面には枯蓮が折れたまゝ淋しく戰いで、鴨の群が其間を物語りながら泳いで居る、「大分水が暖くなりましたなあ」とでも語つてるのであらう。

池を隔てゝ彼方には日本銀行、三井銀行、松屋呉服店などの高い屋根が首を出してる、廣小路の仁丹の廣告なる大禮服を着た高等官の肩の上に兩國の國技館が聳えてる、盛に烟を吐いてるのはセメント會社である、之等の大きな建築物に壓迫されつゝ二百萬の瓦屋根は茸のやうに塊つてる春の霞は其を一抹の淡紫で塗りつぶして、烟筒も電信柱も、もの懐しき夢の中の景物となつて居る。

上野の森には未だ咲き初めぬ櫻が僅に紅の色を見せてる、精養軒の二階のガラス窓から、ちらと藍色の着物と黄金色の髪が現はれた。遠く西の國の若い旅人が、日本の花見に來たのであろう、精養軒の窓から不忍池を眺めながら、櫻を散らす上野の鐘を聽いたら此うら若い旅人の胸にはどんな思ひが宿るであろう。かくして外國人は日本懐しとの念ひを永久に抱くのではあるまいか。

やゝ冷い朝風が烈しく私の頬を吹いた、私の頭の上ではたはたと鳩の羽音のやうな音が聞えた。仰いで眺めると、ビザンチン風の丸屋根から萬國旗が長く彼方の屋根迄飾つてあつて、紅紫の色が錯雜して空に翻つてるのである。熟と空を見ながら耳をすますと、市の雜踏の聲が呻くが如く私語く如く傳つて來る、折柄一羽の鴉が呑氣相に丸屋根をのそのそ歩いた、私を見て「朝からこんな處へ上つてる、物好きだなあ」と呆れたやうな顔をして、狡しげな黒眼を光らせながら太い嘴で丸屋根を啄いた。

私は右の方から本郷の高臺を眺め始めた。岩崎邸の森にも大學の山上の森のほとりにも櫻が僅かに紅の頬を見せてる許りである、ゴシック風の文科大學の屋根が鮮やかな煉瓦の赤肌を現はしてる、第一高等學校の大時計が一ツ目の大入道のやうに遙かに此方を睨んで居る。新築された理科大學の教室は耕威を着た若武者のやうに勇ましく立つてる本郷の高臺と空と接する所に緣をとつたやうに秩父の連山が長く續いて居る、頂には雪がかすかに模様づけて空の色と堺目もなく溶け合つてるやうだ。

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關が詳述されてる、かゝる方面の知識は普通國民として知らざる可からざる事であるにも係はらず等閑に附せられてる點である。專門の人でなくては必用のないやうに思はれて居て實に誰にでも必用な處である。かゝる方面に是だけの知識だにあれば國家に害をなすやうな代議士も選擧されぬであろう。

第十章の第三節には富の運用が記してある、「利殖せざる富は土中に埋沒せる黄金の如く瓦礫と擇ぶ所なし」と道破して、大に積極的に殖産の道を講ずるやうに論じてある。大隈伯の面目が躍如として現はれてる。

第四篇には大國民の理想を說いてある。題目から既に堂々たるものである「個人の責任」の一節は歐米各國民も之を云ひ得るが第二節の「家族の結合」に至つては我國獨り之を誇り得、又論じ得るものである。我國民讀本に一節なかる可からざるもので大に我が意を得た處である。

全篇を通じて見るに文章は簡潔にして平明、然かも上古を說くに當つては蒼古なる記紀の用語を採つて莊重の體を得、近代を說いては時文を用ゐて其要を得て居る。思想は繰り返へして云ふが最穩健で奇に失せず凡ならず、多數國民の思想を代表す可き國民讀本として我國最良のものと云つても溢辭ではなからう。

かゝる書が今日出たのは最吾人の喜ぶ處である。近來兎角の評ある青年輩に補習讀本として一讀せしむ可きは勿論如何なる階級の人々も我國々民たる者は座右に一本を置いて、帝國臣民たる可き理想と責任を自覺す可きである。

勸業協會の樓上

文學士　山崎藻花

春の麗かな朝である、勸業協會の二階へ飄然と昇つた。二階では生花の會があるとかで年老つた宗匠が羽織袴で恭しく雷がちの櫻を生けて居た、其左右には最早葉蘭だの桃だのが生けてあつた、白壁に鮮やかな植物の色が映つて折柄吹く朝風が部屋中に春の香を滿した。

三階へ昇る。眼の下に不忍池がよく江戸名所圖繪に畫いてあるやうな形で擴がつてる、よく見ると軍扇の形である、

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民讀本は最信用す可き價値がある。安心して思想の確定せぬ青年に推選し得る書である。

第一篇には大日本の國基を說き、國民の資性たる可き國民道德を列擧してある。先づ至誠を論じ、其中に忠君愛國孝悌友愛其他のあらゆる美德を含有してる事が說いてある。今更らしく云ふ必用も無いが、上述の諸德は二千五百年來、我國民が其政體其思想に依り精選し陶汰して釀し出した清い甘い泉である。法令を以て定め國民に實行を强ひた不自然な德では無い、さればこそ今も現存し實行され居るのである。遺傳せる國民道德である、最國民に適用さる可き倫理なのである。西歐思想を丸呑みにして遺傳的思想を有せざる一部の青年に輕蔑されつゝも我が最多數の國民に適せる道德である。否此ならざる可からざる道德である、健全なる日本國民の履む可き道は此外にないのである。本書に先づ之等を設けるは平凡に似て大に平凡でない。非凡な識見と云はねばならぬ。若し大隈伯にして時代思想に觸れた說をはかんとすれば出來たのである。是が新知識ある秀才を部下に多く有せる大隈伯の著書として最尊敬す可き點である。

第二篇には我帝國の發達が說かれてある。我國幾多の政權爭ひは皆是れ今の政黨の爭に過ぎない。皇室は超然として其上に君臨せられて居た。藤氏の專橫も平氏の全盛も鎌倉幕府の興廢も皇室の存在には何等の影響もない。此邊の敍述は餘程よく注意されてあると思ふ。

封建時代を世界何れの國にも起る可き現象とし、其次に武士道を說いてあるのは氣が利いてる。女性を崇拜して諸方を放浪した西歐の騎士（ナイト）氣質は女尊男卑の風を今も殘し、忠孝を尊んだ日本の武士道は今日の軍人となつたのである。歐米の人々で我國民の勇武なのを驚嘆して、其原因を研究しようとする者が近來多いやうである、先づ手近い暗示を得んと欲すれば第一自國の騎士と日本の武士とを研究する必用があらう。

第三篇には　今上陛下の御親政を說き、皇室と臣民との間に何等の爭もなく一滴の血も見ずして世界に比なき立憲政體となつた由來を記してある、此章は國民の如何なる階級の人たりとも讀まねばならぬ。更に進んで我國の行政機

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與三郎氏の市民讀本があつたばかりである。

此際維新以來の元老大隈伯に依つてかゝる國民讀本の出來たのは、最時機のよろしきを得たと共に、最其人を得たと云はねばならぬ。國民必讀の書として推選するに躊躇しない。

此書に於て最特色とすべきは畏れ多い事であるが、兩陛下の御製を各章の前に置いた事である、然かも其章の本文は、御製の意味を敷衍したやうに書いてある事である。我々臣民は勅語の外には、至尊の御言葉を耳にする事が出來ないのである。此點に於て此書は明に嬉しい特色を有してる。我々は此書に依り、兩陛下の國民に諭させ給ひ又或問題に如何なる聖慮を有し給ふかを畏れながら味ひ奉ることが出來るのである。

おもほえず夜をふかしけり國の爲め
　たふれし人のもの語りして

山の奥島のはてまで尋ね見む
　世に知られざる人もありやと

などを拜誦すると、陛下が如何に人民を思ひ給ふかが推し奉られる監獄の制度の一節に、

天をうらみ人をとがむることもあらじ
　わがあやまちを思ひかへさば

の御製あるを拜誦すればかゝる罪人にまで尙一視同仁の德を垂れさせ給ふことが分る。

要するに此讀本の各節の大部分に御製及び御歌を掲載し奉つて各節と意味の連絡あり敷衍あるのは國民讀本として最巧妙な又成功した着想だと云はねばならぬ。國民は此讀本を讀む毎に染々と至尊のうち解けて親しく諭させ給ふやうな氣がするであらう、實に此方法は同書をして千斤の重味を加へたと云つてもよからう。

偖、我國の人民を指導す可き國民讀本の内容たる、我國體、我國政に精通し、我國民の思想習慣に充分の知識あり、西歐の思潮や事情に對し冷靜公平なる批範をなし得る人の手に依つて作り上げらる可きものである。最新の西歐思潮だと云つて二千五百年の歷史を有する我國民性と調和し得るやも採用し得るやも知れぬ學說を丸呑みにした人々に依つて作られては誠に危險な次第だ。此點に於て大隈伯の國

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大隈伯の國民讀本

一記者

歐洲各國には皆國民讀本があつて、其國體、及政治狀態、又其國民道德を廣く人民間に知らせやうとつとめて居るが併し其中にても獨逸では國民に餘り政治上の知識を與へない傾向をとつて居るし、佛國は盛に政治上の知識を布遍せしめようとしてる。是は兩國の政治狀態が異なる故である。我が國に於ては云ふ迄もなく萬世一系の君主を戴き、皇室と國民とは宗家支家の關係があり、一大家族に依つて一國が成立して居るのであつて、其國體の美しき、其國家組織の堂々たる、國民はかゝる方面の研究を遂げれば遂げる程忠君愛國の心を深くする。我が國民に政治思想を布遍せしめるのは利益こそあれ害は少しも無いのである。しかも從來かゝる方面を敍述した書物は乏しい。かゝる目的を以て著はされた書は甚だ少いのである。

今や日露戰役の後を受けて國民膨脹の氣運は日に月に增進しつゝある。隨つて國民は益發展す可く努力すると共に飜つて我國體の性質、國民の本領に就いて深く研究せねばならぬ、我國に對し一種の自覺を有して始めて偉大なる發展も出來るのである。かゝる國民敎育を施すには諸外國と同樣、一種の國民讀本が必用である。而してこれ迄は竹越

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目次

大隈伯の國民讀本　一記者

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本誌に對する外國諸新聞の批評

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CONTENTS FOR JUNE 1910

FRONTISPIECES—OIRAN AND MAIDS AND FERRY BOAT ON THE SUMIDA		328, 329, 330
THE SCHOOL OF UKIYO-YE	W. Lawrence Keane	331
RELIGIOUS REFORM IN JAPAN	Tetsujirō Inouye	351
A DAUGHTER OF THE SAMURAI	Clay MacCauley	355
FORESTRY OF JAPAN	Homi Hirasawa	369
MAKERS OF MODERN JAPAN	Walter Dening	377
THE REBUS AND ITS KIN IN JAPAN	Frederick Starr	385
PRACTICAL TEACHING OF PATRIOTISM	Yeikichirō Motono	391
A HERO OF THE SEAS (*Poem*)	E. Mary d'Anethan	394
SUBMARINE NUMBER 6		395
THE TEARS OF THE SAME-BITO	Madame Y. Ozaki	399
A WEDDING IN LOO CHOO	Henry B. Schwartz	405
THROUGH JAPANESE EYES	Arthur Lloyd	409
AROUND THE HIBACHI		412
CURRENT JAPANESE THOUGHT		419

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Oirán and Maids. By Hosoda Eishi (1785)

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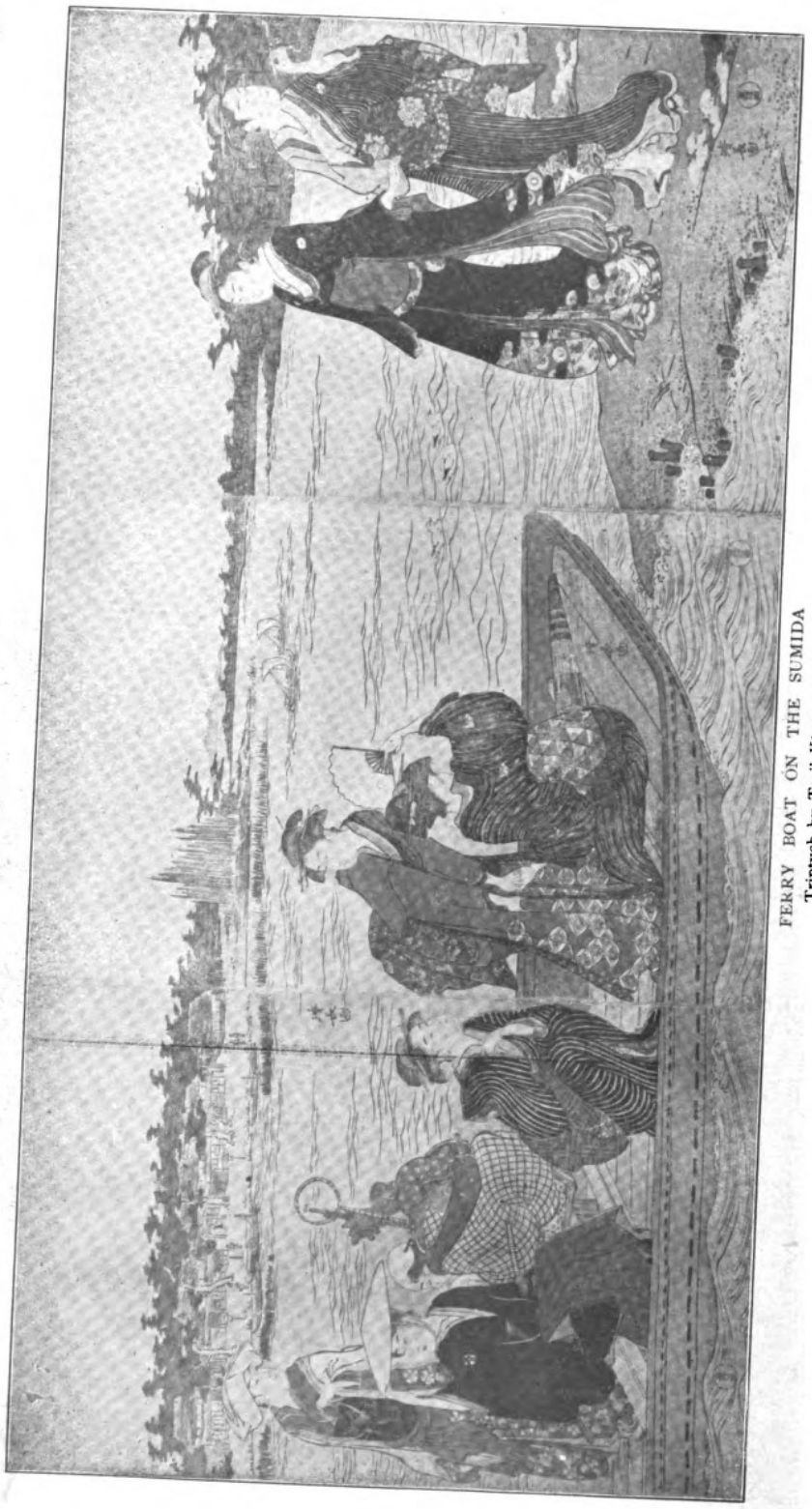
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COMPANION PRINT BY SAME ARTIST. (*See The School of Ukiyo-Ye*)

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FERRY BOAT ON THE SUMIDA
Triptych by Torii Kiyonaga (1780)

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The Japan Magazine

VOL. I. JUNE, 1910 NO. 5

The School of Ukiyo-Ye

By WILLIAM LAWRENCE KEANE

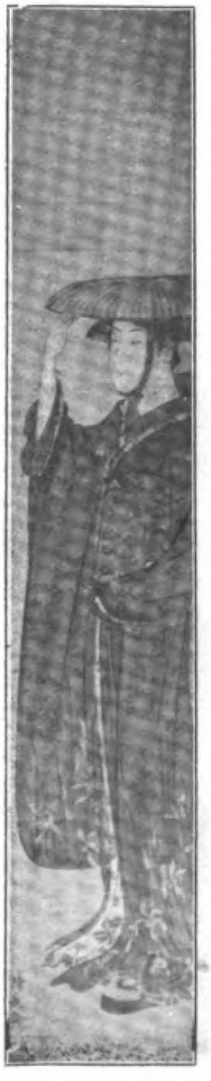
(With Illustrations from his Own Collection)



A Komuso. Hashirakake by Suzuki Harunobu (1775)

SO much has been written about this fascinating branch of Japanese art, that I fear there is little left for me to say. Many books have been published during the past twenty years, and in the monthly magazines of Europe and America, much space is devoted at frequent intervals to articles on Japanese prints; so that it would seem that no school of art of any country is attracting the wide-spread attention, as is this school of Ukiyo-ye. Might I add, "and justly so," for where can be found more fascinating pictures than these enchanting prints, with their wealth of marvellous color schemes and exquisite compositions? It is not surprising that they have taken a well merited place in the art centres of Europe and America, and the very fact alone that the great Whistler found inspiration from the study of them, was in itself a high tribute to the school. Their value has long been recognized in America, England and France, and it now appears that Germany is only just awakening to their artistic worth. This was evidenced at the recent auctions in Tokyo, when German buyers were the highest bidders and secured the *pieces de resistance* of the sale, large sums having been paid for pictures by Masanobu, Toyonobu, Kiyomitsu, Sharaku, and Harunobu.

Strange as it may seem, this school has had no place in the artistic world of the country of its inception. It was the art of the common people, representing "pictures of the pass-



Hashirakake by Koriusai (1780)

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ing world," the word "Ukiyo" meaning the "under world" and "E" the Japanese term for picture or drawing. These prints depicted scenes from the every-day life of the people, and favorite models were the well-known actors of the day and the women of the Yoshiwara, whose gay costumes and elaborate coiffures lent themselves admirably to the purpose. Consequently, the school received no recognition from the aesthetic court nobles or imperious daimyō, to whom nothing but the delicately impressionistic Kanō or Tosa paintings appealed. This is not surprising when it is considered that until the rise of the Ukiyo-Ye school, the artists were usually court nobles, scholars or priests.

In fact many of the best paintings now in existence in the large temples of Japan are attributed to Buddhist priests of whom Chodensu and Sesshiu are acknowledged to be the greatest artists. At this period the Kanō artists received no salaries, but were retained by daimyō, or were rewarded for their work by the shogunate in *roku*, or, an annuity of so many *koku* (about 330 pounds) of rice, the quantity being gauged according to the rank of the recipients. People had no desire for riches in the days of old Japan: in fact, money had but little value, and it was considered beneath the dignity of an artist to be paid in cash. A change has taken place, however, within recent years, due no doubt, to the high appreciation accorded these prints by Occidental connoisseurs, and now the higher class Japanese are awakening to a sense of their artistic merit. Too late, I fear, as the best specimens in existence are in the possession of European and American collectors.



THE BRANCH OF PLUM
Ukiyo-Ye by Okumura Toshinobu (1740)

Iwasa Matahei, born in 1578, the son of a nobleman, is considered to have been the originator of the Ukiyo-Ye or popular school. The artists of the old school had confined themselves to religious and mythological subjects, and Matahei and his followers, wearying of the classic, decided to give the people something that they could understand and enjoy. However, though Matahei was, as I have said, the originator of this new and popular school of painting, the actual founder of Ukiyo-Ye, was Hishikawa Moronobu. The date of his birth is not exactly known, though probably it was between 1625 and 1640. He was a painter of rare ability and devoted himself principally to the illustration of books in black and white, known as Sumi-E or black ink pictures; sometimes these prints were colored by hand, but the coloring was crudely applied and in most cases did not enhance their beauty. Moronobu was also known under the nom de plume of Kichihei though to the world at large his own name is the more familiar. His prints are exceedingly

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rare and whenever a specimen comes to light it is almost invariably in very poor condition; kakemono by Moronobu are occasionally offered for sale, but the great majority of them are forgeries.

Like all the arts of Japan, the art of block printing originated in China, finding its way through the Land of the Morning Calm (Korea) into the Land of the Rising Sun, though it was not until the advent of Moronobu that any attention was given to the improvement and development of color printing.

At this period the principal coloring used was tan (red lead) hence the term "Tan-Ye." Later a more brilliant red was applied when the prints were known as "Beni-E,"* and seeking after further novel effects a thin mixture of lacquer was used with the pigments which added brilliancy to the colors; the lacquer was often painted on parts of the design, and gold or silver dust sprinkled over the wet surface. These prints were called Urushi-Ye or lacquer prints and were very rich in coloring though in some cases perhaps a bit too bizarre.

The illustration, "The Secret" by Okumura Masanobu is an unusually beautiful example of this period: Urushi-Ye of such large dimensions are exceedingly rare, and to the writer's knowledge there are not more than three impressions of this subject in existence.

It is to Torii Kiyonobu that may be attributed the first broad sheet prints of any importance that were issued. Kiyonobu was the founder of a branch of Ukiyo-Ye, known as the Torii school whose followers were destined to play a prominent part in the future of the art. Torii Kiyomasu, Torii Kiyomitsu and Torii Kiyonaga, are all names to conjure with. It was a custom among Japanese artists, purely out of deference to the master, of using some syllable of his name in connection with their own, as will be noted in the names of the above mentioned artists.

* Beni-E (beni a deep yellowish red extracted from the saffron plant.)



THE FARMER GIRL
By Torii Kiyomitsu (1775).

Kiyonobu flourished during that enchanting period of the Genroku (1688-1704) a time of complete moral relaxation, when gorgeous fetes and processions, and kimono of the most ornate design and brilliant coloring were the order of the day: indeed, it was a propitious time for the then considered bourgeois school of Ukiyo-Ye to make a bid for public favor, in as much as it was such an excellent medium for picturing the gay scenes of the times.

The next two great men of the Torii school of this period were Torii Kiyomasu, a brother of Kiyonobu and Okumura Masanobu. The genius of the latter, at least in the writer's opinion, surpassing that of the master. Masanobu is said to have been born in 1765. In

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THE SON OF A SAMURAI
By Ishikawa Toyonobu (1745)

his drawings he displayed a marvellous technique as well as an extraordinary sense of the value of color and though his prints were of a very elaborate character, there was never a jarring tone, every conceivable color being combined in a most dexterous manner. It must be admitted that it required a master hand to transfer to paper the intricacy of design and superb coloring of the kimono of this lavish period. Masanobu is said to be the originator of the hashirakake, the long narrow panel pictures, used by the common people on the pillar at the angle of the tokonoma* in lieu of the beautiful polished woods in the homes of the wealthy classes. Good specimens of Masanobu's work are exceedingly rare and when found are usually in such a very poor condition that they are not worthy of a place in a collection of any importance. Masanobu died in 1763 and a great pity it is that he could not have lived a few years longer to have witnessed the dawn of the perfection of the school in the beautiful pictures from the brush of Suzuki Harunobu, known to us as Nishiki-ye, or brocade picture.

Foremost among the artists of the Ukiyo-ye school during the early years of the eighteenth century was Nishikawa Sukenobu. He was born in Kyoto about 1670 and devoted his labors principally to the illustrating of books, his series "The Occupations of Women" in black and white being remarkably beautiful, the exquisite grace and refinement of his women suggesting Harunobu at his best, though there are no reasons for believing that Harunobu was in any way influenced by the work of Sukenobu. Okumura Toshinobu was the son, likewise pupil, of Okumura Masanobu: he worked during a short period only and it is believed died when quite young so that his prints were not numerous and there are few specimens in existence; they were

* The tokonoma is the recess in the kyakuma (drawing room) where is hung the beautiful kakemono, a long hanging picture and placed the bronze incense burner (the only ornaments of a Japanese room.) The guest of honor is always seated nearest the tokonoma and the host directly opposite.

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VIEWING THE CHERRY BLOSSOMS

Triptych by Matsukawa Eishi (1785)

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PICNIC AMONG THE HILLS
By Katsukawa Shuncho (1780)

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usually the small Urushi-Ye, the illustration, "The Branch of Plum" being a particularly good example, although much of its beauty lies in the rich coloring, which is lost in the black and white reproduction.

Among the other great names of this period that of Shigenaga Nishimura, the master of the great Harunobu, must not be lost sight of. He worked principally in Beni-E and Urushi-Ye and published a number of small uncut triptychs.† His pupil, Ishikawa Toyonobu, was an artist of rare ability, the specimens of his work in existence comparing most favorably with those of the great Masanobu rather than of his master.

Toyonobu was born in Yedo in 1710. It is said that he was an unusually handsome man and the Beau Brummell of the quarter in which he lived. He married at an early age the daughter of the proprietor of a tea house, known as the Nukaya which was a favorite rendezvous of the artists of the time.



THE ROMANCE OF THE WELL
By Suzuki Harunobu (1760

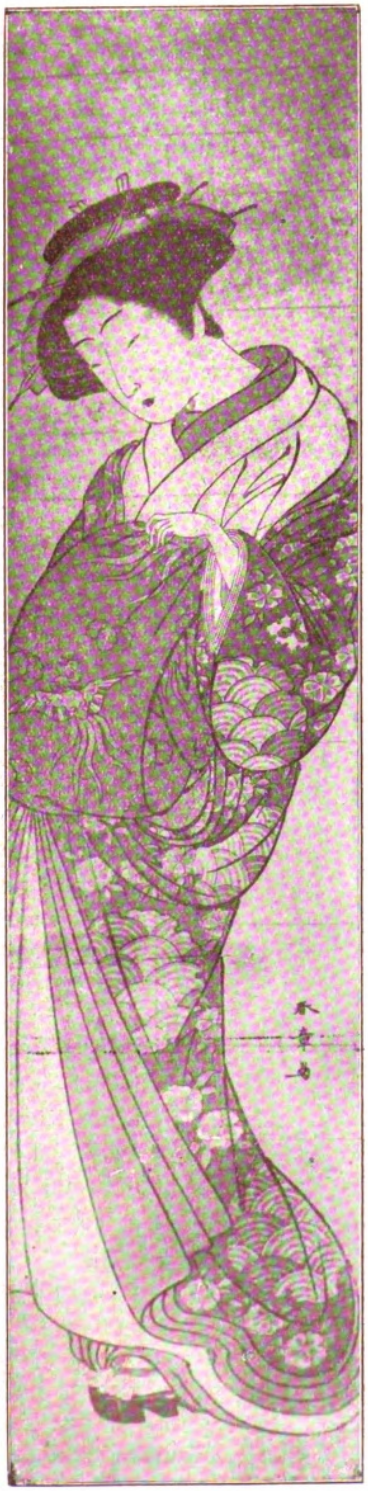
The illustration "The Son of a Samurai" is an unusually fine example of Toyonobu's work and an excellent medium for the display of the artist's rare charm of manner and distinction of style. Shortly after his marriage Toyonobu succeeded to his father-in-law's business, and it would seem abandoned his art much to the regret of all his admirers. Few examples of his work are in existence; his prints are in great demand at present and bring enormous prices. Toyonobu's personal name was Hichibei. He also used the brush name of Shuha, many of his prints being signed with the addition of this nom de plume.

The next artist claiming attention is Torii Kiyomitsu, one of the great men of the Torii school. Kiyomitsu was the recognized head of the Torii school of his day. Indeed the distinction was justly deserved as he was an artist in every sense of the word. He was a contemporary of Harunobu's, in fact, it is acknowledged that Kiyomitsu shared with Harunobu the honor of having brought the art of color printing up to its highest state of perfection.

The use of the third color block is attributed to Kiyomitsu, and later with the addition of an increased number of blocks, the field was opened for a display of rich color effects, the like of which the world had never seen. Nothing, seemingly, was beyond the province of these clever artists; from the massing of rich colors in the robes of the Genroku

† Triptychs were a series of prints issued in three sheets, each sheet a uniform size of 10 x 15 inches. It was the aim of the artist in designing these triptychs to make each sheet a perfect composition in itself, in case the purchaser could not afford the triptychs in its complete state, he had the option of selecting one or two parts, hence the great difficulty now of securing the complete set.

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OIRAN
By Katsukawa Shunsho (1780)

women, to the softest blue of the summer sky of a Hiroshige landscape, all combining to make a perfect whole.

Kiyomitsu was born in 1730, and it is believed did his best work in the interval during 1750 to 1770. His prints had a style distinctly their own and so different from his predecessors, it may be said that he brought new life to the school. In "The Farmer Girl" on page 333, is found an exquisite specimen of his work, the figure wonderfully graceful, yet full of action, displaying the timidity peculiar to the Japanese girl; the color, a symphony in greens with the required touches of rose and pink for contrast. It is a source of great regret to collectors that a greater number of Kiyomitsu's prints have not been preserved.

Now we come to the great and world-famed artist, Suzuki Harunobu, the foremost pupil of Nishimura Shigenaga. The date of his birth is uncertain though it was in the neighborhood of 1725. It may be said that Harunobu completely revolutionized the art of Ukiyo-Ye of this period and worked in a style peculiarly his own. Tiring of the somewhat strenuous and grotesque actors which formed the principal subjects for the prints of his contemporaries, Harunobu turned his attention to depicting scenes from the life of the courtesan as well as to types of young men and women of his time, treating his subjects in a graceful and refined manner, too refined and lacking vigor, in the opinion of those who do not know the Japanese women. Harunobu's drawings are true to life and in them he displayed a very keen sense of the innate timidity and impassivity so peculiar to the women of his native land. A draughtsman of extraordinary ability and a colourist of the first rank, Harunobu's prints have a grace and elegance all their own. Each one is a little gem, and well have they earned the title of Nishiki-E, or brocade picture, because of their rich colors, delicately applied like miniature work and resembling

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in intricacy of design the richest brocade from the looms. Harunobu worked for the most part on the Shikaku-E, or small square print, a specimen of this style of print shown in the illustration "The Romance of the Well." It is one of the finest specimens of this style of print found in many years; it is taken from a story in the famous novel, "Ise-monogatari." As boy and girl these two had played together beside the well. And now meeting again after years of separation, they see their reflections in the water and realize that they have grown to manhood and womanhood. Naturally the romance has but one ending, they plight their troth. This print is one of the gems of my collection, and is rich in coloring but subdued; in rare condition and of perfect register. It bears no signature, in fact many of Harunobu's finest specimens were unsigned.

Some of the most beautiful of the hashira-kake were from the brush of Harunobu, the illustration given on the first page of the article, "The Komuso," is considered by some critics to be one of Harunobu's masterpieces. "The Komuso" was an order of mendicant priests, usually the sons of well-to-do samurai, who, being disinherited went about begging from door to door and playing on a flute; the long basket hat protecting them from recognition. Harunobu was one of the few artists of the school who declined to draw pictures of actors, as he considered it beneath his dignity. He died in 1770 at the age of forty-six.

The next artist of great prominence at this period was Isoda Shobei, better known under his studio name of Kōriusai. Shobei was a samurai and wearying of the monotonous routine imposed upon one of his station in life, for the sake of diversion entered the studio of Shigenaga. Kōriusai worked principally in hashirakake some of which were of great beauty. His style was similiar to that of Harunobu, particularly so in the drawing of the heads of his women, although



THE LOVE-LETTER
By Katsukawa Shunshō (1780)

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AN ACTOR
By Katsukawa Shunshō (1780)

his manner was more vigorous and his types more dashing and elaborate than those of the aesthetic Harunobu. Broad sheets by Kōriusai are very unusual and the illustration here given, "Girls Reading," is an exceedingly rare example, beautiful in coloring and exquisite in composition, the reclining figure of the girl being a fine bit of drawing. Kōriusai worked during a brief period only; finally yielding to the persuasion of his aristocratic friends, he abandoned the school of Ukiyo-Ye for that of the more elegant Kanō and devoted the balance of his life to painting during which time he had the title of Hōkyo conferred upon him; Hōkyo being equivalent to the degree of Bachelor of Arts. After this honor he was wont to sign his paintings Kōriu Hōkyo, or Kōriu-ga. Of all the hashirakake published by the artists of the Ukiyo-Ye school, those perhaps from the brush of Kōriusai, were, on the whole, the most elegant and decorative.

One of the prominent men of the school who formulated a style peculiarly his own, and who exerted great influence over the future destinies of the art, was Katsukawa Shunshō. He was the foremost pupil of Miyagawa Shunsui, who early became famous for his remarkable delineation and vigorous drawings of the popular actors of the time, and appreciating the demand for this style of prints, he issued a variety known as Hosoi-Ye or narrow pictures, the size of which was usually about 10 by 14 inches.



Hashirakake by Kōriusai (1780)

To the modern collector it must ever remain a source of regret that so able an artist as Shunshō, should have devoted so much of his talent to the painting of the grotesque and in many cases hideous subjects which he selected, —remarkable character sketches, it is true, and vigorous to a degree, but the faces of his models are anything but pleasing to the eye.

Yet some of his work was superb. Take for example the two specimens here given, "Oiran" and "The Love-Letter," on pages 338 and 339, both subjects treated in a manner of great reserve, yet displaying great strength of draw-

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THE VISIT OF THE PRINCE

By Hosoda Eishi (1785)

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THE IRIS GARDEN PARTY

By Shokosai Eisho (1780)

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ing, and very graceful. Prints of this size by Shunshō were few, and consequently are rare.

Of Shunshō's life very few details are available. In the early part of his career he was very poor and previous to the era of Meiwa his work commanded no attention. His best prints were published between 1764 and 1780 and from the great variety of his designs he must have been an untiring worker. Shunshō died on the eighth day of the twelfth month of the fourth year of Kansei (1792). His prints were often stamped with a small seal shaped like a jar, hence the nickname, Tsubo, (the Japanese equivalent for jar).

Of all the followers of Shunshō, though not one of his pupils, the work of Ippitsusai Bunchō ranks above that of all other artists in point of beauty of design and exquisite coloring,—in fact, his prints have the aesthetic touch of Harunobu. Bunchō though born a samurai was a thorough Bohemian and a popular beau of the quarter in which he resided. The few prints from his brush that are in existence, show that he devoted his time to wine, women and song, rather than of his art. A great pity, too, as his pictures have a grace and distinction about them acquired by no other artist of the actor prints, the illustration, "Scene from a Drama" on page 349, being a fine example of his style. The most versatile of the remaining pupils of Shunshō were Shunkō, Shunyei and the great Hokusai. Shunchō, although a pupil of Shunshō, worked more in the style of the Torii artists.

Passing from the Shunshō line, we come upon the able successor of the Tōrii school, Tōrii Kiyonaga who so successfully carried out the tradition of his distinguished predecessors, indeed he soon surpassed his masters and created a style of his own which wrought a complete change in the status of the school from that time on. Kiyonaga was born about 1745. His personal name was Ichibei. His best prints were issued between 1770 and 1785. His work displayed a distinct in-



TWO LOVERS UNDER AN UMBRELLA
Hashirakake by Torii Kiyonaga (1780)

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THE BOATING PARTY
By Hosoda Eishi (1785)

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dividuality, his brush strokes being applied with a decided swing and dash quite new to the school. Kiyonaga's women were tall and robust, their faces remarkably strong, not the timid little types affected by his contemporaries, and in many instances they were of a decided foreign cast. With perhaps the one exception of Yeishi, there is more expression in the faces of Kiyonaga's models, than in those of any other artist of the school. His work, full of strength and dignity, displaying a decided mastery over the subject in hand, stands out in marked contrast to the exquisite paintings from the brush of the aesthetic Harunobu. Kiyonaga is acknowledged by all students of the art to be one of the greatest artists of the school. He exerted a tremendous power over the younger artists of his time; they one and all worshiped at his shrine, and to paint in his style was their great ambition. Shunchō, Yeishi, the famous Utamaro and Toyokuni all show decided traces of the Kiyonaga influence in their drawings. The first remark from a Japanese lover of Ukiyo-Ye when admiring a print of one of these men is apt to be "O! How much like Kiyonaga." He was great in all things, the majority of his drawings, the superb compositions of line and grouping of the figures, and the sweeping curves of his draperies are unsurpassed. The frontispiece to this article is one of his great masterpieces, known to all collectors of Ukiyo-Ye, the "Ferry Boat on the Sumida." This print is a very early impression and in perfect condition, the colors wonderfully preserved. People who are apt to be over-critical in their opinion of



CUTTING THE CHRYSANTHEMUMS
By Suzuki Harunobu (1770)

Ukiyo-Ye cannot complain of the want of perspective in this example. The Japanese consider this specimen to be one of the greatest prints in existence. Kiyonaga died in the year 1815. Perhaps the man who shows the most pronounced Kiyonaga style is Shunchō, who, as already stated, was a pupil of Shunshō. Though the equal of Kiyonaga in grace and beauty of design, his work lacks the majesty and strength of the master's hand. It must be admitted, however, that some of the most beautiful specimens of the school were from the brush of Shunchō. In "Picnic Among the Hills" on page 336 the Kiyonaga type of face may readily be observed.

Shunchō published some superb triptychs, but it is very difficult to find them complete; one or two of the sheets are often found, but

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rarely the third. This is one of the great obstacles in the path of the collector. There is no question but triptychs are the most coveted of all prints, incidentally the hardest to be found in their complete state. It is a great pity that so few good specimens of Shunchō's work are to be found.

The greatest variety of triptychs published and those of the most elegant design were no doubt from the brush of Hosoda Yeishi, the compeer and rival of Utamaro. He was a samurai by birth and being of an artistic temperament entered the atelier of Kanō Eisen, but fascinated by the Ukiyo-Ye then in vogue, abandoned the Kanō for that of the popular school. Yeishi's work was at all times superb, and in its delicacy and refinement of treatment in many instances is suggestive of the early Italian masters, particularly that of Botticelli: take for example the elegance and grace of the women in "The Visit of the Prince," page 341, and the reader will admit the comparison to be a just one. Certainly it would seem as if Yeishi had surpassed himself in this print, the beauty of which beggars description; the coloring a wonderful composition of mauve, yellow, olive and black, and such an extraordinary black, having the solidity and depth of the richest velvet. How beautiful, too, is the grouping of the figures, particularly the women at the right of the picture, and the lady seated at the koto (Japanese harp),—her pose is so full of grace and dignity. At first Yeishi worked much in the manner of Kiyonaga, eventually developing a style of his own. The illustration "Viewing the Cherry Blossoms," page 335, displays something of the Kiyonaga influence. Yeishi also used the name Chōbunsai. He finally abandoned designing for colour prints and devoted his time to the painting of kakemono.



GIRLS READING
Oval Sheet by Kiyonaga (1780)

The most prominent pupils of Yeishi are Eiri, Esui and Eisho; nothing, however, is known of the life of any of these men, although some of the specimens of their work compare very favorably with those of the master. "The Love Story of Murasame and Matsukaze," page 348, is a print of great beauty. Yukihira, a court favorite and brother of Narihira the great poet of his time, while in exile at the beach of Suma, fell in love with two sisters, daughters of a fisherman whom he used to meet on his daily walk along the beach, named "Murasame," (Miss Sudden Shower),

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THE SPRING NIGHT

Triptych by Kubo Shunman (1800)

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THE LOVE STORY OF MURASAME AND MATSUKAZE

By Eiri (1790)

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SCENE FROM A DRAMA
By Ippitsusai Buncho 1780

and "Matsukaze," (Miss Pine Tree Wind.) Upon his recall to court Yukihira left some of his robes of rich brocade hanging on one of the branches of the pine trees for the two sisters to wear. In the illustration they may be seen, the tall figure in the center group and the girl sitting at the extreme right, displaying their finery, although they prefer the simple garb of the peasant girl and his presence to that of the richest royal raiment with his absence. This story has always been a favorite theme of the poets of Japan.

Eisho was also capable of some clever drawing, while lacking the vigor and dignity of the master, and many of his prints have a decided grace and charm. "The Iris Garden Party" is a fine specimen of Eisho's style. He worked principally in hashirakake, some of which are very beautiful, though at times a trifle too extreme in the tallness of his women and the fantastic type of head-dress.

Very little is known of the life of Kubo Shunman He was an author of considerable ability and it is believed devoted most of his time to the publication of comic poems. That he was an artist of rare distinction and charm cannot be denied. He worked in a manner displaying more individual style than any other artist of the school. His color schemes were remarkably beautiful and while his types of women show traces of the Kiyonaga influence they have an elegance and refinement about them which is lacking in the models of the great Torii



THE SECRET
Urushi E by Okumura Masanobu (1720)

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Hashirakake
by Koriusai

master. It must ever remain a source of regret that so few specimens of this splendid artist's work are left to us. Of all the subjects published by the Ukiyo-Ye school, Shunman's "Spring Night," is perhaps the most famous, incidentally most coveted by print collectors. The illustration given (page 347), is considered by Japanese to be the finest specimen of this print ever discovered: it is of perfect register and in proof condition.

Much of the beauty lies, of course, in the color scheme. The scene is night, with pedestrians passing the gates of a house in the upper story of which a party is sitting by the light of a candle, the effect of night being obtained by the heavy massing of black on the fence in the background, the greys and blacks of the kimono,—the necessary touches of color to relieve the severity of the monotone being obtained by the rays of the lantern light, reflecting as it does the natural color of the object on which the shadow is cast. This is not alone a beautiful print but perhaps the most interesting in the collection.



Hashirakake
by Suzuki Harunobu
(1775)

(To be continued.)

SOLITUDE

Whom shall I seek
To talk and sing of Auld Lang Syne?
On Takasago's heights of fame,
Not even with the ancient pine
Can I an old acquaintance claim.

Translated by
H. SAITO.

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Religious Reform in Japan

By

TETSUJIRŌ INOUYE

NO one can devote careful attention to the present condition of religion in Japan without coming to the conclusion that a complete religious reformation is needful. A religion which is incapable of reform, cannot fail to become corrupt and so lose its usefulness: wise reform imparts new life to a senescent faith, and gives hope of a useful future. The outward form and shape of a religion that has life in it will constantly be changing as the indwelling spirit inspires it to adapt itself to the changing circumstances of the times. And it is this continual renewal of a living faith that gives the promise of future growth and strength.

Individuals constantly change: some come, others go; but the world goes on with its progress. It is the same with religion, sects rise and fall, organizations grow and decay, creeds are framed and forgotten, but religion itself goes on, and keeps pace with advancing civilization. It is a foolish and dangerous thing to cling to the corpse of a dead religion, and the danger is a real one, because religion itself is apt to make a man conservative. It behooves us, therefore, to be constantly on the watch and to seize every opportunity for renewing the religious spirit with fresh vigour and life.

In Japan, the two greatest religions of the world, Christianity and Buddhism are brought face to face. Shintō and Confucianism are religions in appearance only, and there is no doubt that the two just mentioned are the greatest of all human creeds. The fact of these two religions touching one another in this country gives hope of a higher creed, growing out of them both. If they continue as competing rivals they are a menace to the internal harmony of the nation. Unity of race, of language, of customs, manners, laws are essential for the greatness of a nation; and diversity in any of these may bring about a disruption of the patriotic sentiment: in Japan, with her wonderful unity of race and history, the menace to her internal harmony lies in religion. There is also this general difference between Japan and the States of Europe In the latter there is practically but one religion, the Christian: in Japan, there are several creeds competing for national favour, and the Government has pledged itself not to intervene. Religious reform, therefore, must come from the people, and the sooner it comes the better. A reform of religion will be good for Japan, it will be better for religion itself, and it may have a great influence on the world at large.

But before proceeding any further let us ask what is meant by reformation, and where should the reformation commence.

We will begin with Buddhism. This religion had practically converted Japan about a thousand years before Christianity appeared in the country, and has become practically the religion of the nation. At the present day, while everything else in Japan has felt the renovating influence of the Meiji Restoration, Buddhism has remained practically unchanged—possibly because our people have not known where to begin the work of religious reform, or possibly because, knowing what was wanted, they have lacked the courage to set their hands to the work. Even the "Neo-Buddhists" seems to be still somewhat in the dark as to what course to follow.

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The old and the unreformed still casts its baleful shadow over them.

There are five points, in my opinion, in which a reform in Buddhism is required.

First, a reform in the character of the priesthood. Buddhism in the old days produced many great men, such as Kōbō, Hōnen, Shinran, Nichiren, and Shōtoku Taishi. There are no such men to be seen in the present day. Buddhist priests, in spite of a few notable and brilliant exceptions, which however only serve to make the general darkness more visible, are behind the rest of the world in education, character, morals, and influence; and though Christian rivalry has stirred some of them to emulation in educational and charitable enterprises of recent years, these works of charity have been far from vigorous.

In the second place, idols should be done away with. These may have had their use in the days of darkness that are past, but the nation has outgrown them. One might tolerate a statue here and there of some distinguished person, such as Shakamuni, or Shōtoku, but there is no reason for retaining the rest. An idol, at the best, is but a means of arriving at the invisible divinity behind it; and as to any sanctity inherent in the idol itself, there would not be so many idols for sale in the curio shops if the priests themselves believed in the sanctity they claim for the things they are so ready to part with for the sake of a few dollars.

Connected with this subject is the plea advanced in the "Neo-Buddhist," I think by Mr. Shimizu Tomojiro, for the abolition of the practice of reading and chanting the Sutras in a language which, practically, neither the priests nor the congregation understand. It is a most important plea, but, as a matter of fact, the Sutras in an unknown tongue affect the laity only at funerals, the idols (and we might add the amulets) affect them constantly. The idols should, therefore, be abolished, first of all; for they are the mere corpses of religion. Shakamuni used none, at any rate, in his earlier ministry, and got on very well without them. Christianity has demonstrated that they are not necessary. Our Buddhism should aim to clear itself of them also.

The pessimism of India, which is of the essence of Japanese Buddhism, is not suited to our needs. Pessimism is the creed of a decaying nationality in the hour of adversity, when this world looks dark and life has no hope to offer us. Then, in despair, we turn from this miserable world, and seek comfort in the hope of something better after death. In ancient India pessimism was perhaps natural, but pessimism can never raise a nation to a higher life, and what Japan, with its new hopes and aspirations, requires is a religion of hope, full of noble ideals and aspirations. Buddhism must shed its pessimism or lose its hold on the people. It has become fashionable of late to celebrate marriages with religious rites at the Daijingū in Hibiya Park in Tokyo. That is a Shinto shrine. Who would think of taking a happy bride and bridegroom to be blessed in a Buddhist temple? It would be most ill-omened.

There are countless superstitions in Buddhism, practices and doctrines which the ignorant accept blindly and the educated laugh at. We will take but one instance, that of Shumisen (Mount Sumeru), the fabulous mountain which Buddhist cosmology places at the centre of the world. We might mention others, transmigration, the six spheres of sentient existence, Paradise, Hades, the innumerable Buddhas and Bodhisattvas. The world has progressed since the days of Shakamuni, still more so perhaps since the days when the Mahayana Sutras were written. Can we of the Meiji period, with our modern education in the principles of science, be expected to accept these antiquated superstitions?

If the education of the clergy and their teaching requires to be raised, I think the

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same may be said of their system of ethics. It is true that the priest has *Kairitsu* (the rules of the Vinaya discipline) and that he observes them with considerable strictness. But the *Kairitsu* are rules made for an order of monks established two thousand years ago, and the men who live by them unfit themselves to become the ethical teachers of a modern, commercial, and industrial generation of men. Japan wants a system of religious morals, but it must be one suited to her present needs. Buddhists may yet be the moral teachers of this nation, if they will bring their ethical system into harmony with present day needs.

To sum up, then, I advocate a reform of Buddhism, through, first a better priesthood, secondly, the abolition of idols and of the use of an unknown tongue in worship, and thirdly, the discarding of pessimism; in the fourth place the sweeping away of superstitions, and finally the modernization of the ethical system.

I will now turn to Christianity.

Christianity is a comparatively recent arrival in Japan, but it has the backing of European civilization, and has consequently been able to compete successfully against Buddhism. Its emissaries have made a point of learning Japanese, while but few of the Buddhist clergy have troubled themselves to learn English or any other European language This is a second advantage possessed by Christian missionaries.

Like Buddhism, Christianity is a very ancient religion, and it must be remembered that the world has changed very considerably during the nineteen centuries that have elapsed since the time of Christ. The points in which a reform of Christianity seem to be desirable are, to my mind, the following:

The Biblical cosmogony (*sekaikan*) should be abandoned. It cannot be taught consistently with tne conclusions of modern science, and should now be frankly abandoned. Christianity would be all the stronger for this abandonment.

The European characteristics of Christianity should be abandoned. For instance, a few years ago, a question which agitated the Christian missionaries in this country was that of the Divinity of Christ,—a debate than which nothing can be imagined more foolish. Christ should be accepted as a man; if he is a god, then Confucius and Shakamuni have equal claims to deification. The Christian conception of God needs to be enlarged and raised, for Christian preachers often speak about Him in a most childish manner, and we Japanese are no children that we should thus be treated.

Again I do not believe that it will ever be possible for Buddhism and Christianity to agree on one God. For the Christian believes in a God who is outside and beyond man, so that man can never, try as he will, become God himself, whereas Buddhism knows of no God except such a one as man can and has become by the attainment to Buddhahood. Religion in the future will be based not on the Christian idea of a God outside who made the world, who guides and governs it, who interferes in its concerns and can be swayed by the prayers of man. It will be based on the Buddhist idea of God as the Primal Substance, attainable by all men, by virtue of the attainment of perfection. The religion of the future will therefore be a pantheistic one. At some future time I hope to elaborate this thought more fully.

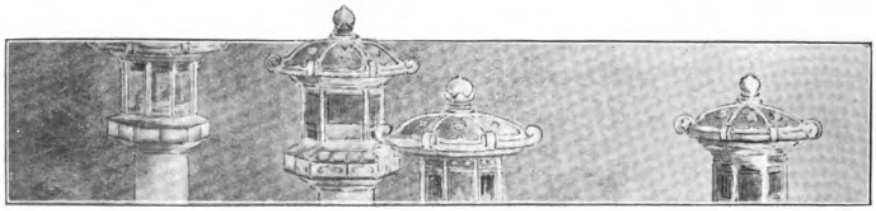
But though from the point of view of cosmogony, it is impossible for us to postulate a single personal Deity, yet in the moral system we must postulate ideal personality. This ideal personality may be different in different countries. In Brahmanism, for instance, it is Brahma, the Personal Deity, in Buddhism it is Amida; in Christianity it is the idealized Christ. Behind Brahma there is the abolute Brahma, behind Amida the absolute Shinnyojisho. The neuter Brahman and the absolute Shinnyojisho are one and the same thing, and in this identity we find

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the hope of a fusion of Brahmanism with Buddhism. When Christianity can do the same thing, recognize Christ as an ideal personality, subjectively conceived, and standing to the unconditional Absolute in the same relations as Brahma and Amida, Christianity will have advanced one step and be in a position to take its place in the reconstructed religion of the Future.

In trying to defend their position Christian ministers confine their studies, apparently, to old and conservative books, to the neglect of that true spiritualism which is to be found in the realms of true science, with the advanced departments of which they are often not very well acquainted Deeper studies along this line would save them from many inconveniences. They would not be at the mercy of attacks from materialistic thinkers, nor would they have such belated ideas about the omnipresence of God, or the efficacy of prayer, etc.

Another point which may be urged against Christianity is the injury it does to the national spirit. Japan is not Judea, and the history of the Japanese, who have been kept as a peculiar people, apart from the rest of the world, with a history and spirit of their own, is something quite different from the broad views of a people who, for centuries, have had no country of their own. Jewish cosmopolitanism ought really never to be brought into this country. It would be the greatest possible mistake for a Japanese to look on Japan as a modern Jew looks upon the country of his residence. It is also a very great error to put religion above the State. Religion and State go together. Religion cannot exist outside the State. Religion is a matter of the universal brotherhood only through the State. It is a matter of national spirit above all things, and he that does his duty to his country does his duty by religion. It is a great pity to see Buddhist priests apeing Christianity and talking about a Universal Religion. There is no such thing, at least not for a Japanese, and a Christianity which preaches such a doctrine will remain for ever without influence. I would conclude by saying that neither Buddhism nor Christianity will have a right to be considered religions in the strictest sense of the term until they have abandoned all false views about God, about the world, about life, and content themselves with cultivating a morality sufficient to rule the spirit of man. This is the true spirit of religion.



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A Daughter of the Samurai

By

CLAY MAC CAULEY

MASUDA MAMPEI with triumphant satisfaction received Sato O Haru as his bride. But that day O Haru's heart was heavy; and there was sadness in the home from which she had been sent.

Months before, during the flowering of the cherries, the festival of the spring had drawn multitudes of devotees to a temple of the old war-god, Hachiman, near Tokyo. The death-dealing deity was no longer tenant of his shrine. Not votaries of war, but home-folk, on pleasure bent, had resorted to the abandoned sanctuary. Many kindred and friends made glad holiday there under the overshadowing cryptomeria. The silence of the place was intruded upon by the joyous shouts of children romping at their games; its sombreness was brightened by the flitting of their many-hued kimono and scarlet skirts among the gray-brown columns of the trees. The festal parties of the elders added yet more cheer to the scene.

Deep in the wood, not far beyond the old, red lacquered shrine, O Haru and her parents, with the family of her cousin Stejirō, were gathered. Care-free and gay these kindred sat around dark-crimson rugs, outspread on the earth cushioned with fallen leaves. With jest, laughter and song they shared their luncheon. It even happened that Stejirō's father as good as promised O Haru's father, over their cups, that his son might, in the next year, enter the Sato home as O Haru's husband and as heir to her name and the family estate.

On that same day, at a famous temple near by, there was the year's *matsuri*, or high festival. From among the thousands of visitors who crowded the blossom-arched avenue leading into the temple court, many wandered over to the Hachiman grove to enjoy its refreshing shelter and comparative quiet. The shadows and coolness of the trees were inviting. The long, sun flecked vistas were delightful; wonderful the towering, solemn trees, and grandly impressive the deserted and decaying shrine centered there. One of these strollers was Masuda Mampei.

Just as O Haru was preparing to entertain her kindred with one of her much praised dances the elderly merchant happened to appear, idly sauntering around the broad porchway of the temple. Recognizing acquaintances in this gathering, he came near and was invited to a place in the merry-making circle, and to a share in the feasting. He knew the Takata family well. With Sato San he had been acquainted for some years. O Haru and her mother, he had never seen before.

At any time O Haru would have been attractive. She was possessed of rare beauty,

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early matured, and of a spontaneous winsomeness; but to-day her beauty and charm were radiant and compelling. She was perfectly happy, and she wished to please. Willingly she continued as she had started; her aunt reciting for her the ancient legend that she sought to interpret.

The merchant saw the dance to its ending and long delayed his parting obeisances.

The beatific vision, disclosed in Japan under the magic of the spring, soon faded. Spring disappeared from before the fast coming summer. The summer advanced far, bringing to fruit the seed of the spring's sowing. In O Haru's little home on Aoyama's slope, contentment and hope filled the lapsing days. The young girl, with gladdened thoughts, often sang the serene hours through and cherished dreams of a beautiful time to come for her, of which she had received almost definite promise.

But, with the entering of the ninth month, a thing of portent was wrought for the house of Sato. Much had come to pass and had matured for the merchant Masuda At the festival in the Hachiman grove, under the spell of the flowers, music and wine, and of the maiden's dancing, desire for her had started in him. It rapidly took possession of him. At length it became a passion, insistent and inexorable. Masuda was able only poorly and in small part to appreciate O Haru's highly-dowered nature. To him she was above all else a fascinating woman; an embodiment of voluptuous beauty. At last, he determined to make her his own. But how? He felt sure that Sato San, though much straitened financially and at his mercy too, could not be compelled to compliance with any demand he might make. Certainly, he could not be forced to a sacrifice that meant dishonor. Though the times had changed much, he knew that pride of class still strongly held Sato the samurai, and those dear to him. However, as things had become in these new times, there was nothing insurmountable in the way to his marriage with a samurai's daughter. He decided, therefore, to ask Sato San to give O Haru to him as wife. That decision it was that wrought portent for the serene house of Sato.

It came to pass, that in early September Masuda San sent, from his mansion in Teramachi-cho, a messenger to O Haru's father bearing a request for the privilege of receiving the daughter into his home by marriage. The middle-man soon returned. The answer he brought was polite but curt. Sato San had declined the proffered honor.

After a few days of foreboding suspense Sato San was compelled to receive again the merchant's messenger. This time the middle-man's visit brought almost dismay with it. The proposal had now become almost a demand. Husband and wife knew that giving their daughter in this marriage meant the destruction of their most treasured hope. Their dearest wish was that she should receive into their own home a husband of their choice, and preserve their name and house. Moreover, as samurai born, they shrank from bestowing their child even as wife upon a trader and a son of traders. Still, striving to defeat the attempted invasion of his house, Sato San sent the middle-man back to Masuda San bearing the reply that he was profoundly thankful for the proposed honor but was compelled with regret to decline it.

The middle-man came a third time to Aoyama; and came only the more urgent in his request. He accompanied his demands with warnings which soon became threats. Sato San's resolution at length weakened. Financially he was in the power of the merchant who was money-broker as well as trader. The preservation of his home had been put into the balance against the maintenance of his antagonism to the merchant's suit. The end of the struggle was that the pride of the samurai gave way. The *nakōdo* went back from Aoyama to Teramachi-cho for the third

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time. This time, as bearer of glad news. Masuda San rejoiced,—exultant over victory won at last

As for Sato San, though conquered, he also knew that he had obtained long sought freedom But at what a price! The costliest price he could have given. He remembered, as he thought it over, that there had been a time when he would have rather perished with all his house than do this or any like thing. But that time was a lamented yesterday; a yesterday gone beyond recall. The warrior-knights,—he and his kind,—had disappeared from the social order established by the laws of the revolutionized empire; and he must not foolishly persist in deserted ways. Besides, after all that might be said, his daughter, so he began to argue with himself, would not be aring altogether ill. She would be given to a son of a trader,—true,—but she would be a wife; and she would be clothed with wealth and ease. There was consolation in that, at least. As for the perpetuation of the house of Sato, "*Shikata ga nai.*" "There is not other way." And then, whatever else was fact, the future had in a manner become filled with a welcome prospect. He would finish his years free from financial care. His home would again become his own without dispute.



TOLD THE CHILD AS SHE KNELT BEFORE HIM.

The next day Sato San called O Haru to him. He sat upon the veranda at the front of a little writing room which opened upon a miniature garden. Never looked this dainty enclosure so precious as then. There the father told the child, as she knelt before him, that Masuda San has asked for her, to become his wife. As he spoke, it was evident that he had given his assent to the merchant's wish.

To O Haru the announcement was utterly unexpected. A blow from her father could not have hurt her more. The young girl instinctively recoiled from his decision. Her whole being arose in protest against it.

But she met the message with silence. For some time with drooped head,—the shadows of a camellia tree trembling across her shining

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hair,—she remained motionless. Her mother had come into the room; and, having taken a place behind the father, knelt there waiting. For the moment the daughter felt that rather than be thus wedded she would die. Yet, taught as she had been, she knew that she must not shrink from her duty. As her father had willed, so must she obey. But why,—the question rushed almost into speech,—why had it not been Stejirō? She had not been formally pledged to him, but she had had every reason to expect the speedy making of such pledge. And she had so long and dearly dreamed of him as her husband to be. Ever since the spring-time she had looked to the future for the dawning of a blessed day to the end of which he and she would pass together. Why must she now turn away from it all?

At length her father spoke again. He answered her unspoken question. As she heard, her mood changed; the marriage so revolting gradually took shape as a sacrificial duty. She gradually clothed herself with resignation, and accepted her fate without protest. She must yield herself as the price that had been asked for the home that would shelter her father and mother in their old age. For their sake she would go to the merchant and be true and dutiful to him as long as it might be his will.

This is why it came to pass that on one moon-lighted evening in mid-September, jinrikisha, bearing Sato O Haru and some of the Sato kindred, turned into the roadway under an arch of spreading *ichō* trees and sped to the broad, flat stone that paved the entrance to the Masuda mansion. As the rattling of the jinrikisha and the swinging lantern-lights of their pullers announced the coming of the bridal party, the latticed porch was thrown wide open. In a blaze of light shining upon the polished portal-floor, gaily-attired servants were gathered, bowing and shouting welcoming greetings. The bride with her kindred alighting entered the merchant's many-roomed mansion, and O Haru, in the care of the *nakōdo's* wife, was guided into the interior of the house. Her relatives, introduced to the other guests, assembled in the great drawing-room that opened towards the garden, which was aglow with hundreds of lanterns festooned among the trees and trellises.

Within the house, in a small inner room, by the ancient rite of the three fold-nine-times pledge in saké, O Haru, the daughter of a samurai, was wedded as the wife of the merchant Masuda.

Teramachi-cho lies well within the Japanese capital city. The Masuda *yashiki* and grounds almost cover a plateau that crowns a hill central in the ward. The garden is wide-famed; Masuda San having secured it from the general wreckage of fortunes that followed the fall of Japanese feudalism. He was always on the alert to profit through the misfortunes of others. Also ambitious of distinction among his fellows, he was always ready to spend money freely for any accessories of social notoriety. He had made this garden the source of much personal gratification. He had enjoyed the results of the skill of his gardener, but much more he took pleasure in the social attention his grounds obtained for himself. He did not possess the good will of his neighbors, yet he knew that whenever he chose, he could bring flattering crowds to him, by opening his garden's gates.

Not long after the wedding the young bride found herself possessed of much leisure, and the continuing warm, clear weather made the extensive garden expecially inviting. There was much welcome diversion in familiarizing herself with its many paths and its varied landscape art. She had seen this garden often, years before, through the hedge separating it from her uncle Takata's estate. Wonderful to her child-eyes were its trees, bushes, mounds, rocks, vines and flowers. Now, how strange it all was! she had become its

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mistress. She could look down from it into the places where as a little girl she had played with her boy-cousins. How far away those days! Stejirō, no longer lived at home. For years he had been in business in distant Ōsaka. Of course, the scene of her childhood brought him much to mind. But now, the way that had seemed to open towards an enchanted land in which he would be master-magician, she knew had become closed forever. Another path had been appointed for her; and, born and reared as she had been, unswerving loyalty to her present duty was the only loyalty she could know.

With curious and pleased interest O Haru Sama day by day explored this marvellous garden. Its multiplying autumnal changes were especially congenial to her in her pensive mood. It had many pathways, and much pleased was she when she discovered that they all led, whatever her wanderings, to a small wistaria covered building,—an exquisite structure erected in a far past for the celebration of the "tea ceremony." The arbor stood at the apex of the garden's paths. It almost filled an angle formed by the wall that rose along a deep-cut lane, descending the hill-side into a noisy-street and the border of a bluff, along whose slope a dense hedge of *kashinoki* inclined upward, marking a boundary line with the adjoining grounds. The house and garden were well secluded from the gaze of outsiders; but from the tea-arbor and for some distance along the margin of the bluff fronting it, much of the busy city and farther spaces were visible.

Seated inside the screening shelter of the arbor during the early, uneventful days of her new life, O Haru spent many hours reading, sometimes painting and plying the needle; often, in reverie, and often overlooking the varied scene. Outspread before her was a long valley, crowded with thousands of gray-black, thatched and tiled roofs of low-storied dwellings and ware-houses, bordering a narrow, curving, boat-filled stream. Not far distant, projecting from among the roofs, she could see the fantastic ridges of her husband's ware-houses, flanked by a massive copper *torii* marking the approach to a small temple. At a turning of the course of the valley and its stream farther eastward, her look reached the wooded crest of Shiba Park, outlined against the sky: and south of that, away beyond, often in shimmering light, she saw the silvered surface of Yedo Bay extending even to the low borders that define the bay and disclose the ocean's horizon. Especially touching O Haru's fancy and memory in the landscape was the pagoda whose pinnacle and upper stories overtop the dark grove covering the southern slope of the park. She was born almost under the shadow of that scarlet tower. Some of the happiest hours of her childhood had been spent in play about the hill on whose summit the pagoda stands. How well she remembered the long avenues and the many wearying stone-steps that lead upwards to the little shrines and memorial temples back of Maruyama; also the hundreds of huge memorial lamps massed together in the solemn courts fronting the gorgeous mortuary temples of the shōguns! And then, there was the round, stone-rimmed lotus pond, with its lazy red and black carp which she used to feed with rice-cracknel from the crooked bridge that crosses to the islet on which the beautiful goddess Benten Sama has a shrine. And the *mokusei* trees, whose delicious odor on quiet autumn evenings sweetened the air as far as to her own house. At the extreme left she saw the brown-and-white balconied buildings of the Koyokwan, famous for food, song and wonderful dances. Some of these dances she had been taught, but she took no pleasure now in remembering them, for one of them had brought her to the life she henceforth must bear.

Towards the end of October Masuda San made preparations for his annual garden festival. His chrysanthemum flowers had

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been famous for a decade. He had been accustomed to gratify himself each year by displaying their beauty to the public. This year, fortunately, he could use the display for the additional satisfaction of signalizing to the world his new marriage.

It was a warm-aired, golden-lighted day when guests from near and far thronged in the Teramachi-cho mansion and the spacious grounds about it, to congratulate Masuda San and his bride. Along the borders of some of the main paths booths had been built, in which the season's flowers had honored exhibit. They received ample and justified praise. But there was much besides the wonderful array of floral beauties that the visitors had come to enjoy. Over the avenue approach to the house front, the great *ichō* trees had made a golden-leaved archway. Within the garden's confines, groups of mixed shrubbery, clusters of bamboo and clumps of dwarfed pines divided and concealed open spaces of mound, pond and lawn. Fronting the opened drawing-room where now bride-groom and bride formally welcomed their guests, was a broad grass-plot, in which a score of small maple trees stood as a miniature grove, each aglow with a crimson like that it had received at its leafing in the spring and had lost with the summer's coming. Around the fantastic rock-work, rising just beyond the pond central in the garden, were thickly clustered rose-trees, bearing but little less a burden of red, white and yellow buds and flowers than they had carried five and six months earlier. Near the bamboo thicket by the tea-arbor, a company of jugglers displayed their skill. Fantastic day fire-works, sent skyward at short intervals near the pond, attracted attention from afar. And, to crown the day, all the guests were served with a prodigal banquet under a canopy spread at the rear of the house, while close by, behind a high screen of red and white barred cloth, a band of musicians accompanied the feasting. Altogether it was a festival memorable in the pleasures of friends and of all the guests who had been bidden to it.

It was a festival memorable, too, for O Haru Sama and for Masuda San.

For the young bride, much that was gratifying had happened; but nothing had been so pleasing to her as to receive among the guests her cousin Stejirō returned that day from Ōsaka. She was delighted at his unlooked for coming; she frankly showed her pleasure. And in the evening, after all the guests but the members of the related families had departed, and the low-burning lights of the lanterns festooned about the garden gave token of the close of the celebration, she had had the privilege of walking side by side with him in the group which went to the tea-arbor to see the belated moon rising over the distant park.

But for Masuda San there had been little pleasure in the day. Especially was he much displeased at having seen his wife's brightened face when with her cousin. Indeed, from the moment Stejirō, who, though invited, had unexpectedly appeared among the guests, nothing that passed between them had escaped the husband. The close of his wedding-feast left him ill at ease and with much unwelcome food for thought.

Indeed, it was true that already the merchant had ceased to feel the satisfaction in his marriage he had at first imagined he should hold. At first he had been exhilarated with the possession of the beautiful woman with whom he had been infatuated. His craving had secured its spoil. As far as was possible for him, he had loved and he had obtained. But it was not long before he was compelled to understand that his possession was neither complete nor could be made wholly satisfying. He had obtained a wife, promptly obedient and dutiful; submissive to him in all things; a household-mistress ready in every way possible for her, to serve his needs and wishes. She was a companion always cheerful, too: and she was his comrade, so far as she could give

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comradeship to one so unlike herself. Yet, back of her willing mind, he soon discovered, was a mood that kept her really unmated with him. His passion, consequently, spent its force against a natural barrier. Had his marriage been one of the prudent convenience with which wedlock among his country-people is customarily entered, his dissatisfaction and what followed it would not have come to pass. Or, could he have accepted the inexorable fact when he discovered that his infatuation had led him to make a conquest empty of the prize he fancied it held, his relationship with his wife might have fared measurably well. But neither good fortune befell him. The passing of the days dulled the intensity of his passion, and this change only gave place to a brooding discontent. It may be that, even then, if the disappointed husband had been left to the ministry of time, his ineffective desires would have lapsed into indifference. In this way an after life of peace and comparative satisfaction would have come to him from O Haru's faithful service; and for her, a serene and affectionate gratitude under the husband's sheltering care might have arisen.



NOTHING THAT PASSED BETWEEN THEM ESCAPED THE HUSBAND.

But,—as it had happened,—only the day before the festival celebrating his marriage, Masuda, in a conversation he chanced to have with the *nakōdo* spoke of his disappointment and dissatisfaction. And then he received the astounding intimation that, probably his marriage had been an obstacle to a more welcome union; in fact, that his wife might have married the younger son of their immediate neighbor.

To the merchant's fading passion, this suggestion was like fuel to a dying flame. His chagrin returned. With that came jealous suspicion.

At the wedding festival, consequently, O Haru's husband was in no mood to welcome Stejirō. There was anything but pleasure for him in observing the evident gratification with which his wife welcomed her cousin. He saw the woman he had made his wife smile for another man as he had never seen her smile for himself. He heard happy tones in her voice that had never been sounded for him. Here, then,—he was tempted to confirm fully the *nakōdo's* hint—was the real reason for the baffling of the desire that had impelled him to her. But for that, he was sure, she might have become all his own, just as he had wished.

However, Masuda San, to the end of the festival, remained, outwardly to every one, the agreeable host and the gratified husband. He had a cheerful farewell greeting for each of the departing guests, not the least cordial of which was his "good-bye!" to the son of his neighbor, Takata.

That night, O Haru's husband thought much, and his thoughts served not at all to a restoration of his peace of mind. He arose the next day restless and morose.

To the young wife the night brought

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nothing disturbing. She slept in peace and without waking until the dawn. The events of the festival had gladdened her. None but agreeable memories had been left with her. Among them there was not certainly—not consciously,—one forbidden or unworthy inclination or hope.

With perplexed surprise, consequently, the next morning the wife was made to feel an unpleasant change in her husband's mood. For the first time he expressed his wishes as impatient commands. He was strangely silent; he almost ignored her presence. The change was inexplicable.

And thereafter, he was often at home at unusual hours. On an afternoon, but two days after the festival, when O Haru was working at some embroidery in the arbor, he unexpectedly appeared. Making a seeming inspection of the trellis and its vines, he seated himself upon the narrow veranda. For a while he sat there, now and then making apparently aimless remarks. Once, somewhat to her wonderment, he asked her how long Stejirō expected to stay in Tokyo. She could only answer that she did not know, but that he had told her at the festival he would accompany some foreign friends to the Emperor's Birthday ball, to take place the next week. The conversation continued with nothing of special moment in it until, slipping his pipe into its case and thrusting it into his girdle, Masuda rose and startled her by saying, as he stepped through the little gate into the main path :

"It would be better for you to do your work in the house, not here."

The bidding was wholly irrelevant and unintelligible. What had she done to offend her husband? It was his first real interference in her way of life. Much disturbed, she soon folded her work, drew to and bolted the outer shutters of the arbor, and returned to the house.

From that day she went but seldom into the garden. Thenceforward too, Masuda San's interest in his house seemed to be much increased. He was often with the gardeners directing their work.

The afternoon before the Emperor's Birthday was one of the most alluring of that autumn's many delightful days. Air, sky and the wide earth were serene. It was just the time Stejirō was glad to choose for showing his foreign friends the gorgeous coloring of the maples at Ōji. It was mid-afternoon when he and his party arrived at the little Fox-god temple there and strolled into the ancient grove. The atmosphere under the trees was luminous with a gold and scarlet glow shed from the massed foliage overhead. A crowd of visitors had already gathered in the refreshment booths overhanging the banks of the stream, and along the shores and over the near hillsides.

While Stejirō was amusing his friends by translating for them some of the many verses which admiring visitors had written and twisted about low-hanging branches of the maples, he happened to see, in one of the booths on the opposite bluff, his cousin in company with her old servant. Excusing himself, he left his guests and went across the bridge to pay his respects to her.

With his coming back, his friends were inquisitive about the beautiful creature.

"Only my cousin," he said. "That old fellow who came down from the tea house just before I left, is her husband. By the way, he has a wonderful garden next to my father's grounds. Perhaps he will let me show it to you, when you come up. Thursday afternoon, you know."

On their return from Ōji the excursionists saw a darkening, deeply-reddened sun obscured at its setting in a rapidly gathering bank of cloud Before the next morning a tempest had swept in upon the coast from the ocean.

At Teramachi-cho that morning, O Haru sat looking through windows, inset in the

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amado, upon the rain-drenched garden. The air was thickly streaked with whirling water; myriad leaves were dashing about in the blasts of the tempest. The whole landscape, peaceful and full of beauty but yesterday, had been subjected to a baleful mastery. And, evidently the young wife was suffering from more than the raging of the storm. Her slender face was pale, and rigid and marked with deeply drawn lines. Her eyes were heavy and dulled.

On the way back from Ōji, her husband, sullen and silent had left her and O Kin before they reached Teramachi-cho. He did not appear at his house until after midnight.

What a home coming! O Haru hastened to the house entrance in answer to the jinrikisha-puller's call. Into the doorway, out of the rising storm, Masuda staggered, nearly falling upon her as he shook off his clogs. His greeting was a brutal command. O Haru was almost terror stricken. Yet, controlling herself, she followed him in silence to his room. She had carefully made it ready for him;—anxious to please. Patiently she awaited his will. Flinging his outer clothing towards her, he dropped beside a hibachi and called for drink. Then he ordered her before him, and, to her amazement, after some petulant and meaningless fault-finding, he flatly accused her of having planned her meeting with Stejirō that day. Her answer was only gentle denial. He coarsely insisted, however, that ever since her cousin's return she had been seeking to meet him. At last, as he sank into a drunken sleep, he forbade her carrying her design farther; he would not be trifled with.

The astonished wife passed that night utterly wretched under a sense of the injustice done her. In no way conscious of wrong-doing, even in thought, was she.

With the dawn, as usual, O Haru Sama left her bed. Having seen with O Kin to the starting of the day's work, she went to her room, separated from that of her husband only by a partition of sliding screens, and awaited his waking. When he arose she supplied his customary needs. She served him at his morning meal. Vainly she looked for some gracious recognition from him. No words but those of command did he deign to give her. When he entered his jinrikisha and was carried away through the wind and rain to his place of business, she bade him an unreturned farewell.

The day of storm wore on. It brought unspeakable heaviness of brain and heart to O Haru. During the desolate day, O Kin, the old servant, was with her often: tender in manner and seeking in various ways to divert and to comfort her.

Another night came. The tempest was at its height. The wife found yet no favor in the mood or words of her wedded master.

For a second day the storm held wild sway. Towards the evening, however, it had spent its violence. The western horizon cleared. A long, narrow rim of the sky brightened under an overhanging dome of cloud. Soon, a dazzling, though lurid, radiance shone from the sinking sun across the dreary landscape. Upon the cessation of the rain, O Haru summoned O Kin, and, accompanied by her, left the house for a walk in the garden.

What devastation! And how desolate it all was! The broad, gravelled walks had been guttered by the water. The chrysanthemum shelter booths were in ruins; their mat coverings, wrenched from the frames, were lying bedraggled among broken and fallen flower-stalks. Scores of the rose-trees, bent and prostrate under the beating of the wind and rain were entangled with one another, stripped of their bloom and almost bare of leaf. Near the tea-arbor the shafts of many of the bamboos were twisted and broken by the blasts of the tempest.

At a shrine, near the great stone snow-lantern which stands close to the hedge where it rises over the hill slope to the level of the garden, O Kin lingered for a moment to offer a prayer.

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SHE SAW THE SILVERED SURFACE OF YEDO BAY.

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O Haru Sama sauntered onward. She soon passed behind a low thicket that fills a wide curve of the path. Immediately upon turning there, she was startled by the sound of her name. Looking around, she saw near by on the other side of the hedge, her cousin Stejirō. He was on the short path leading from the lane on the hill-side to his father's house. Surprised and pleased at the unexpected meeting, the young man continued his greeting :—

"Good evening! What a terrible typhoon."

O Haru stepped quickly to the hedge, interrupting her cousin. She spoke rapidly and in a low voice :—

"Please! Stejirō San. I am so sorry, but you must not speak to me. I dare not see you any more. Please, don't talk to me! And please! don't ever come again to where I am."

"What!" exclaimed Stejirō,—"What do you mean?"

"Don't ask me," was the whispered reply. "Don't! Only go; and stay away from here."

"Well! Of course,—but,—that is all right. I am going back to Ōsaka to-morrow, you know and I am not coming again this winter."

"Please, don't stand there!" entreated O Haru turning back into the path. "I must go now. Do go! Good bye!"

Saying this, she had begun to walk hurriedly towards the house. At the same moment her husband appeared. He came from beyond the thicket, meeting her. Yet seemingly, he took not the slightest notice of her. Passing her he looked through the hedge, and saluted Stejirō, still standing where he had stopped to greet O Haru. Masuda, apparently with his ordinary courtesy, continued :—

"Good evening, Stejirō San. Looking over the damage done by the storm? I seem to have lost almost everything. The roses are ruined. All the chrysanthemums are destroyed. Ah! O Kin, where have you been? Go to the house with your mistress."

Making a few remarks further about the wide-spread destruction wrought by the storm, and his fear of a flood from the fast-rising river, Masuda left Stejirō and continued his walk.

To Stejirō, startled and confused over O Haru s pathetic pleading, a sudden intelligence came. He hurried, troubled, to his home.

The merchant did not go back to the house. He kept on walking until he came to the tea-arbor. There he stopped. Looking about hurriedly at the ruin wrought in the shrubbery and vines around the building, he shoved back some of the *amado* and sat down upon the narrow veranda.

How desolate and forbidding the scene! From the shattered trellis overhead, matted vines hung close by the seated and bowed figure and were dragging along the sides of the building. In the path at the front lay compacted masses of red and yellow leaves, crushed and soiled. Below and in the distance, was the narrow expanse of the Akabane valley and the broad, low mound of Shiba Park, dim under the fast advancing gloom. Within the man a tortured soul raged as though demon-possessed.

"She is a liar in every way," was its cry. "She sneaks off to meet him at her very first chance, though I have commanded her never to go near him. She will give through her sleeve will she? Well! Ah! What a fool I am! They laugh at me because I have married this girl. They think me silly as an old ape. Well! It may be so. But she!—Oh! I cannot bear it.—And if I send her back to her family I shall only open the way for her to get to that young scoundrel. No! She must obey me, or—take the consequences. She shall not have him though it cost her everything,—and me, too.

The deepening gloom had become night when Masuda re-entered his house.

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The serving-maid having removed the supper trays and made the room ready for the evening, O Haru placed her husband's tobacco box at his side: she bowed and awaited his further wishes.

Not until they were alone did he speak. Then:—

"Hereafter thou shalt stay within the house so long as thy cousin is at home," were his first words.

She bowed but made no further answer.

"I know now what thou art," he continued.

With these words her delicate body began to tremble. Then, with a sudden flush overspreading her face, she raised her eyes towards his. Before his angry look her features became pallid. Her eyes filled with apprehensive dread. She again bowed before him humbly, and in a low voice ventured to answer:—

"But"—

"Be silent!" was his interrupting command. "Say no more. I now know what that before me is."

Then, with an epithet which she heard as the uttermost degradation possible, he ordered her from his presence.

She obeyed at once. Very quietly she drew together the *fusuma* separating her room from his. With the closing of the screens, however, an expression of anguish appeared and became fixed in her face. She staggered. She fell upon her bed. There she lay powerless, in despair.

For a long time she was motionless. The faint shadowings of the open panelling over the partition, cast upon the ceiling by the lamp in her husband's room, only deepened the gloom of her chamber. She heard the often repeated sharp clicks upon the edge of the *hibachi*, of his pipe, as he emptied and filled it. Now and then, a muttered exclamation from him came to her ears. He called angrily for more drink. Once, he noisily opened a closet door, and after a while, more noisily closed it. But, the stricken wife was hardly more than conscious of these sounds. At last quiet came. He was overpowered by a drunken stupor.

O Kin, as soon as she dared, came to her mistress. She brought with her a bed-room lantern, and made pretence of arranging the chamber for the night. But her main purpose was to help, and to comfort, if that might be. She ventured to kneel at the bedside. She was impelled to take the suffering woman into her arms as though she were her own child. She sought by all means at command to console her. At last she begged her no longer to stay in this dreadful place, but to go back to her father's house. She even offered to help her.

O Haru Sama heard the comforting words passively, and in silence, until return to her father's home was proposed. Then she spoke:—

"No! That is impossible. Do you not know, O Kin that I am ruined? I must stay here. Here or no where. My husband believes me false to him."

"I understand," returned O Kin. "But then you do not know master as I do. What may he not do to you some time when he is angry. It is better now that you should go to your father."

"I cannot do that," was the forlorn reply. "My father sent me here. I must not go back. Who would honor me? You know I have done nothing at all wrong. But then,—well!" O Haru stopped speaking for a moment.—

"We must not talk about it any longer," she added. Again she became silent.

Somehow, then, O Kin felt it useless to speak further. For a while her mistress lay quietly as the old servant held her. Then she gently but resolutely withdrew herself from O Kin's arms. Suddenly she sat erect, with her hands firmly clasped together. Her manner was at once changed. With a commanding yet kindly voice she said to her servant:—

"Go! Take your rest now. To-morrow,

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so I think, it will be better. Leave me now. Take your rest."

Again alone, the young wife took new counsel with herself. Her pathetic weakness had disappeared. With eyes unclosed she lay gazing intently toward the ceiling, where the shadows of the *andon* waved and flickered. She thought, and thought again. Soon she arose, and changed her dress, and again lay down to her sleepless vigil.

* * *

The booming of the great bell of the Zōjōji temple in Shiba Park, as it throbbed over the sleeping city, sounded into the silent house of Masuda, foretoken of the coming of a new day. With the deep-toned tolling O Haru again arose. For a few moments she sat upon her bed, with bowed head resting upon her arms crossed upon her knees. She then took from her writing-box a roll of paper. The few words she wrote she placed under the *andon*. Quietly she opened one of the chests of drawers that had been among her bridal gifts, and took from it a small, cloth-wrapped package which she placed within her girdle. Sliding aside one of the *shōji* opening into a main passage-way, she left her room and walked quickly towards the kitchen. There, she slipped her feet into some sandals, and, clad as she was for the night, unbolted a door and went out.

A dense mist filled the air. Its chill struck through her thin kimono. She shuddered as she gathered up the skirt of her robe and moved with rapid steps down a path whose direction she knew even in the blackness of the night.

* * *

With the coming of the dawn the merchant Masuda was aroused from his sleep by the rumble and clatter of the *amado* of the house, as they were shoved open by the housemaids. His return to full consciousness was slow. Gradually, a memory of the events of the night before arose. With that came a miserable depression. Some questionings were started, and, with them, even a sort of fretful regret. Indeed, not long after his waking he began to think of the night with a kind of shame. He remembered that after all it was he who had compelled the child to become his wife. He had acted under impulses which, he could now see, were mostly mistakes. Certainly, his main wishes had miscarried. Besides, was he perfectly sure his wife had played him false? He remembered how patient she had been, and how cheerful her service. At least, so he concluded, he must not do her wrong; he must not expect from her more than she could give. He was miserably depressed in his waking, but as the moments passed, kinder feelings had claimed him. In fact, in his mood then he had begun to entertain the thought that it might be better, all things considered, to return O Haru to the house from which he had taken her.

Masuda was fully awakened by the coming of a housemaid, who brought coals for his *hibachi* and the kettle for heating water for his morning tea.

"Has your mistress arisen, Yone?" he asked the girl after a few moments.

"I do not know."

"Call her, and tell her to come here."

He had not more than given this order when one of the *fusuma* at the opposite side of the room was pushed hastily aside, and he heard O Kin's startled voice, saying:—

"Master is mistress here?"

"What!" he exclaimed throwing aside the quilts and rising, "Is she not in there?"

"She is not. Where can she be? The kitchen door was unbolted."

"What is that?" he shouted.

Instantly his dismay gave way to an access of rage. The man sprang to his feet and dashed aside the *shōji* opening from his room towards the garden. For a moment only he stood there, looking out into the gray fog. Turning suddenly, he rushed to the closet; flung its door open; seized a sword from its rack, and started for the garden.

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O Kin threw herself on her knees in his way entreating him, "Master! Master, don't go."

Not heeding her cry, the maddened husband swerved by the pleading servant, drew the keen blade from its sheath. He leaped down into the path, and with unsandalled feet strode rapidly from the house. O Kin and the horror-stricken maid-servant followed him. He took the path to his left; the path towards the hedge and the Takata garden. O Kin, at the first turning of the way, instinctively ran towards the tea-arbor.

The enraged man, baffled at his first move, stood in his path, for the moment irresolute.

An agonized shriek!

On the instant he followed the cry. But, as he hurried on, he became appalled. Then a dastard's terror seized him. At the gate fronting the arbor, the sword dropped from his grasp.

There O Kin lay, fallen across the narrow veranda; beyond, within, prostrate and with fixed eyes turned full towards him, was his child-wife. But from the beautiful face the life had gone. The hilt of a dagger stood above her bared shoulder. The blade was deep in her throat.

* * *

As a daughter of the Samurai, Sato O Haru had lived: dishonored and put to shame, she had by means of her own hand found death.



AS A DAUGHTER OF THE SAMURAI.

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Forestry of Japan

By HOMI SHIRASAWA



DR. HOMI SHIRASAWA.

Dr. Homi Shirasawa, Director of the Forest Administration Bureau is one of the best versed men in forestry in this country. He was graduated from the course in dendrology of the Agricultural College of the Imperial University in Tokyo in the year 1894, receiving a post graduate degree the same year. He was then appointed technical expert in the Department of Agriculture and Commerce in September 1900. Later he was sent on an official mission to investigate forestry methods in Europe and the United States, particularly those practiced in Switzerland and Germany. Upon his return to Japan the degree of Doctor of Dendrology was conferred upon him, and he was appointed Director of the Forest Administration Bureau, a post which he has filled with much credit.

THE beauty of our natural landscape which has won the admiration of the world owes much to the forests which cover a large part of the Empire. These forests have undoubtedly had a great influence in moulding the national character of the people, and have helped to develop a sense of ardent patriotism, as well as artistic tastes.

From the most ancient times great attention has been paid to the protection and preservation of forests in Japan, as may be gathered from the Imperial Rescript issued regarding forests as early as the beginning of the ninth century in the reign of Emperor Saga. During the period of civil war but scant attention was given to the administration of forests. Three hundred years ago when the shōguns of the Tokugawa family inaugurated military government at Yedo, there were 260 chieftains or daimyō, whose clans were forced to adopt the practice of seclusion from each other. It was at this time that a great impetus was given to forestry, and rigid restrictions were made against deforestation. The clans acted independently of each other, yet most energetic steps were taken for the preservation of the forests, and as a result the forest area was considerably increased.

When the Restoration of the Emperor took place in 1868 these restrictions were taken away, and the people were given the right to fell the trees. The population of the cities grew rapidly and many new industries were established, in consequence of which there was a large demand for lumber. At the same time there was a great development in agriculture, and extensive forest lands were converted into cultivated fields.

In 1898 the forest law was promulgated providing for the protection of forests. And carrying out the work still further, a special fund was set apart in 1900 for carrying out a readjustment of forest and open lands under the control of the Department of Agriculture

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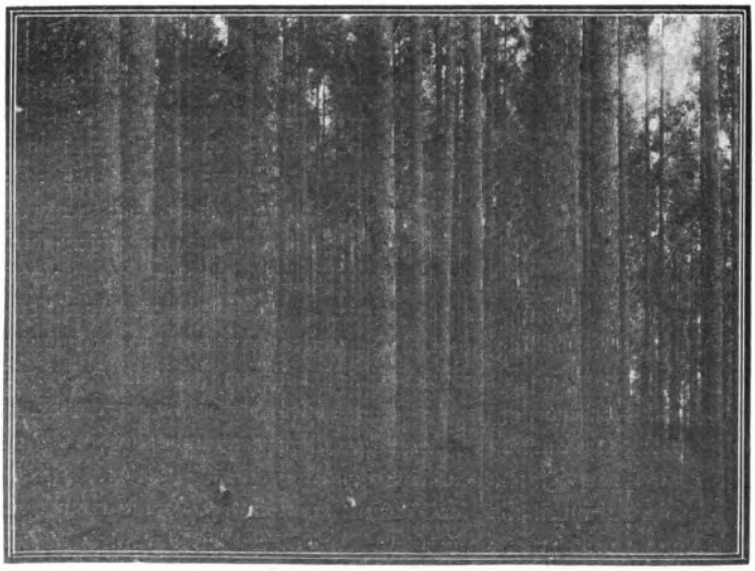
and Commerce, by means of which it was intended to accomplish this work within a period of sixteen years, the necessary funds to be expended being derived from the sale of such forest lands as the state did not need. It was estimated that in one century after the completion of this programme the yearly income to the nation from this source would amount to Yen 66,000,000. In forests under the control of the Department of the Interior much care has been taken in the administration, and private forests have been encouraged under government supervision, so that the future income from forests in Japan will be a large one. Practical knowledge of the subject has also been disseminated among the people, and officials are receiving training to fit them for forestry work.

The forest area of Japan is sixty-eight per cent of the surface of the entire Empire. These forests are divided into "reserved" and "consumed." The "reserved" forests are kept as a means of resource to the nation and to increase the welfare of the people; and the "consumed" forests, are those that are worked for economical purposes. With regard to their ownership, forests are classified as follows; state forests, Imperial estate forests, and forests which are communal. The communal forests are again subdivided into those owned by shrines and temples, by corporations, or by private individuals.

During the feudal days the different clans pursued different lines of forest policy, as a result of which the area of forests showed a great discrepancy in certain localities. In some parts of the country the forests were out of proportion to the cultivated land, as it was considered economical to curtail the forests and increase the cultivated land.

It was in 1874 that the government undertook to make a thorough investigation of State-owned forests, and established the distinction between the "reserved" forests, and those named "consumed," which latter might be sold to the public. This distinction was made, partly, for the convenience of forest administration, but partly also as a means of rectifying certain mistakes in the determination of ownership, made at the time of the Meiji Restoration, and since disputed either by the State or by individuals.

Forests are found everywhere in Japan from the island of Formosa in the extreme south to the island of Saghalien in the north. The distribution of forest lands differs according to the topographical nature of the locality, the height of the hills and mountains, and also the density of population. In the central mountain districts the forests are chiefly found, while on the alluvial plains there are comparatively



CRYPTOMERIA TREES, FORTY-SIX YEARS OLD. ARTIFICIAL FORMATION.

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EMBANKMENT OF YOUNG PINES.

few. Moreover, there are larger forests in the cold northern provinces than in the warm south.

In the island of Saghalien, which is the most northern portion of the Japanese Empire, the whole area is covered with forests, and the same may be said of the mountain ranges which cross the Island of Yezo. Almost all these extensive forests are State-owned, and their administration is indirectly controlled and supervised by the Department of Agriculture and Commerce.

And then look at the distribution of forests on the main island of the Empire. The principal range of mountains in the so-called "Kita Nippon" (Northern Japan) begins with Mount Hakkōda in Mutsu, and continues in a southerly direction to the mountains of Bandai and Nasu, terminating at the Nikkō range, with offshoots to Mount Tsukuba on the east and the Chichibu mountains on the south and west. Nearly all the forests throughout this district of almost continuous mountains are State-owned. Toward the northern portion of it these are practically virgin forests of Thujopois dorabrata and cryptomeria, while in the central and southern portions, the forests are mainly composed of deciduous, broad leaved trees, with conifers, such as picea, abies, tsuga, pinus, cryptomeria, chamaw, cypress etc. The last three species have been artificially introduced by planting, in some districts, in others, where they had not entirely died out, steps have been taken to foster and develop their growth.

On the level lands at the foot of these ranges will be found many small wood-lots of broad-leaved deciduous trees, cultivated under the "coppice" method, as also high woods of pine, cryptomeria, and chamaecyparis cultivated artificially.

From the Nikkō group of mountains the great dorsal range of Hondō continues to Sano, Fuji and Amagi. On the first of these mountain-groups there are extensive larch-wood forests of recent formation, while the Fuji ranges, as well as those of Mount Amagi (in the peninsula of Idzu) are covered with forests composed of several kinds of conifers and broad-leaved trees. The banks of the river Tenryu, to the west of Fuji, have been planted, through private enterprise, with extensive forests of cryptomeria. This brings us to the extreme limits of Kita Nippon: we

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now come to the Minami Nippon (Southern Japan) Province of forestry.

At the point of contact between north and south in the Alpine district of central Japan, is the famous Imperial forest of Kiso, densely covered throughout its wide extent with chamaecyparis obtus, the best Japanese timber trees. Southwest of Kiso, on the flat lands near Kyoto and Nara, are extensive bamboo plantations, carefully cultivated; while on the mountains in Minami Nippon, which surround the flat lands, there are many forests, both of cryptomeria and pine, some natural and some due to industry.

In this connection may be mentioned the famous cryptomeria forests in the district of Yoshino, near Nara. It is a forest of artificial formation, and is celebrated for its intensive management, especially in the matter of "thinning out." It is in private ownership. At the opposite end of the same district there are the extensive chamaecyparis forests at Owashi, in the Province of Kii, also of artificial formation. These woods are likewise in private ownership, and with the "private" forests, above mentioned, by the Tenryū river and in Yoshino, may be said to constitute the three famous artificial forests in Japan, in contradistinction to the three famous natural forests of Aomori, Akita and Kiso, of which the first two are in the hands of the Government, while the third belongs to the Crown.

The mountain system of the Empire now passes to the ranges of the Sanindō and Sanyōdō in the western portion of the main island, and across narrow straits to the mountainous islands of Kyūshū and Shikoku.

In Shikoku, encircling the high peak of Mount Ishizuchi, lies the large forests of Tosa. Kyūshū with Mount Aso as its centre, possesses a range of forests that extends as far as Kirishima in the south and produces in abundance broad-leaved and evergreen trees, with pine, cryptomeria, chamaecyparis, abies firima, etc. Of the pines, some woods are natural, some have been planted: the cryptomeria and chamaecyparis are generally propagated by slips planted directly in the open, though sometimes seedlings are used. Thus what is in Europe only an auxiliary method of propagation becomes in Kyūshū the principal and most commonly adopted method. In the south of the island at Yakushima near Satsuma, the cryptomeria has been artificially regenerated. These forests of South Nippon are for the most owned by the State; though in the Sanindō and Sanyōdō districts, and especially in the neighborhood of large towns such as Kyoto, Nagoya and Nara, forests in private ownership are more common.

Thus far it has been shown quite clearly, that in thickly populated localities and on flat lands with good means of communication privately owned forests are more frequent than those in the hands of the State: as the population becomes less dense, and as the means of communication become poorer and less frequent, the area of the State-owned forests increases,—it might be added, in the same ratio as the height above sea-level. In northern Japan are to be found governmental forests at Aomori (Thuja dolabrata), Akita, (cryptomeria), Miyagi (deciduous broad-leaved trees and pines), Nagano (alpine conifers and deciduous trees), in the south at Osaka and Hiroshima (conifers and evergreens). In Shikoku the Government owns a forest in the Prefecture of Kōchi: in Kyūshū, around Kagoshima and Kumamoto. These three forests contain, besides evergreen broad-leaved trees,—pine, cryptomeria, chamaecyparis, and abies firma. In the island of Formosa, thick forests (those of Musi, Ari, and Bandai) surround the high peak of Niitaka. These forests are under the indirect control of the Department of Agriculture and Commerce.

Different methods of forest work are employed in Japan. The forests in Government and Imperial Household hands abound in virgin trees, and the felling of trees within their limits has been so regulated as to

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CRYPTOMERIA AVENUE AT NIKKO

A poor daimyo who was unable to make a costly gift to the temple, planted an avenue of trees as his contribution, and with the years they have become the most valued offering.

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prolong the period of supply as much as possible. Thus the output per area is not so great as in the case of forests in private ownership, where commercial considerations are naturally more powerful. The principal forests of this class are the forests of conifers and cryptomeria in the districts of Tenryu, Owashi, and Yoshino. One of the results arising from the necessary difference in Government and private administration, is that, while it is almost impossible to expect any growth of large trees in private forests, the State and Imperial administrations are adopting more and more the policy of growing trees of the highest commercial value, and such as require many years to mature. Thus private forests and those in Government hands mutually supply each other's deficiencies. When forests are in mountain districts, special selection methods are used. Standard coppice methods are also frequently adopted, especially in the case of pine forests, and by private foresters. These methods are well suited for the supply of firewood and charcoal which are so essential to the daily life of the Japanese people.

The cultivation of bamboo forests is peculiar to our country, and forms a most profitable industry, the bamboo being used for making many useful articles of everyday life. The land, however, devoted to bamboo forests is comparatively small in extent.

Formerly the dimensions of lumber varied according to the established custom of cutting and difficulties for transportation in the localities, the size of the pieces being the sign that showed in what district they had been produced and the price was thereby affected. But at the present day, as a result of the innovation of saw mills, the size of a board is now uniform in all parts of the country.

With regard to the season best fitted for the felling of trees, much depends upon the means of transportation. The season generally lasts for five months, from spring to autumn. In such districts as the north of the main island and in Hokkaidō where snow covers the ground in the winter season, the felling of trees is commenced before snowfall, and logs are carried over the snow to river banks and transported down the river when the snow melts. In some cases the felling of trees is continued throughout the entire season, as the manufacture of charcoal demands a constant supply of wood.

Transportation is chiefly on rivers by means of rafts or single logs. This is because the forests of Japan are for the most part situated in mountainous regions, and as the hills are precipitous, it is almost impossible to carry by road. The markets, too, are situated close to river or sea. But in Japan the rivers are not navigable during the entire year, as the water is used for irrigation purposes in the cultivation of rice, and at certain seasons there are floods. Since the recent rapid development of the lumber industry, the demand requires that the supply be not limited to a certain season. In order, also, to avoid the loss and damage caused by water transportation, roads have been constructed and forest railways laid down.

In 1890, for the first time cities, towns, and villages became self-governing, and these corporations vied with each other in the appropriation of forest lands. Since the promulgation of the forest law in 1898, attempts have been made by the prefectural governments to encourage afforestation by establishing model nursery farms and furnishing grown-up seedlings, and also by granting subsidies to those who succeeded in obtaining the best results. These measures taken by the government were satisfactory, and the forest areas were thereby increased.

The modes of afforestation which are applied in Japan are natural regeneration, coppice methods, and artificial formation. Natural regeneration has been practiced in Japan for a thousand years, and more than half of the forests actually existing to-day have been the

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AN ARTIFICIAL FOREST.

result of this process. The development of economical methods, however, has made it necessary to employ artificial formation as the more reliable, and as not requiring so long a period of non-productiveness.

For the renewal of trees intended for firewood and charcoal the coppice method is applied. The age of felling ranges from seven to eight years at the earliest, and from seventeen to eighteen at the latest. The product thus obtained within a short space of time is considerable, and less expensive to manage, greater profits accruing. This method is used extensively in the neighborhood of cities, and is applied to trees planted on river banks etc. The trees in such cases are all cut at the height of six or seven feet from the ground, and the new sprouts allowed to grow, willow and alder being the most common trees grown in this way.

Artificial formation is the method most widely adopted, and many forests in Japan are renewed by this method. Seedlings two or three years old are planted in the open, the loss from withering amounting as a rule to from ten to twenty per cent of the whole.

Sand prevention is used in places where ordinary forestry can not be applied. An embankment is constructed and strong varieties of trees that will not wither and have a quick growth with luxuriant foliage are planted, to keep the earth from being washed away. The rows of young pine trees on river banks often seen from the windows of railway carriages are afforestation by this method.

The forest zones of Japan are divided into tropical, sub-tropical, temperate and subarctic, and there are many varieties of trees to be found in them, 600 species being known throughout the Empire, many of them useful in the economy of the forest. The tropical zone includes Formosa, the southern half of the Loo Choo Islands, and the archipelagoes of Yayeyama and Ogasawara. In this zone the camphor tree and bamboo flourish abundantly. The most northern part of the Loo Choo Islands, Shikoku, Kyūshū and the southern part of the main island constitutes the sub-tropical zone. A large variety of trees flourish here, chiefly evergreen. Among the most useful species are the camphor tree which is used for ship building, fine cabinet work and for the manufacture of champhor. The boxwood (tsuge) also grows here and

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BAMBOO FOREST.

serves for the manufacture of many articles and for carving. Another common tree is the chestnut. The oak forms one of the most important materials for firewood, and grows here as well as in all parts of Japan. Other trees are the red pine, and the black pine. The bamboo which is very abundant, is useful for articles of daily use in the household, for ornamental purposes and the shoots serve as a vegetable, and wares made from it are largely exported.

In the temperate zone many useful varieties of trees are found—the cypress, cryptomeria, walnut, chestnut, fir, pine, oak, beech, cherry, elm and maple etc. The sub-arctic forests cover the northern half of Hokkaidō and the whole of the Kurile islands and Saghalien, and here stands the forest primeval that has never been trodden by the foot of man.

That Japan presents the appearance of a garden from one end to the other is due to the fact that the people have been for generations respectors of trees, and where the land has been denuded of trees, they have renewed them by artificial means. The ancient trees surrounding the temples and shrines, the wide-spreading shade trees around the country homes, or the groupings of graceful clumps by stream or lake, all attest to the appreciation of the tree in this country, which by careful guarding has come to be a most important item in the national wealth as well as in the beauty of the landscape.



VIRGIN FOREST IN HOKKAIDO.

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Makers of Modern Japan

As Seen by the Late Shuntei Toyabe

By

WALTER DENING

CHAPTER III.

IN Japan's world of thought Dr. Katō Hiroyuki is certainly a very striking figure. He is the only Japanese whose system of philosophy has been seriously discussed by the Germans. Though for over forty years Dr. Katō has been an earnest student of the views advocated by various German schools of philosophy, he can not be said to have adopted any one set of opinions. He has to a considerable extent played the part of an eclectic. His views have been moulded as much by his Oriental surroundings and studies as by his investigation of occidental thought. The result is that Dr. Katō is in many respects a new and original type of philosopher and as such forms an interesting subject of study. He is one of the few deep thinkers whose books are read with interest by learned men belonging to rival schools of thought His two great works are the *Dōtoku, Hōritsu Shinkwa no Ri* (The Principle of the Evolution of Morality and Law), published in 1900, and the *Shizenkai no Mujun to Shinkwa* (Evolution and Contradictions in Nature), the first edition of which appeared in December, 1906. Within thirty days all the copies of this work were bought up, and in January, 1907, it was found necessary to print a second edition. That book completed his system of synthetic philosophy. As he has now reached the age of seventy-three and is by no means strong, it is probable that this great work is the last that he will give to the world. His views cannot be discussed here. Suffice it to say that, like Ernest Haeckel, to whose writings he acknowledges his enormous indebtedness, he has no taste for or sympathy with the old metaphysical philosophy. He is the Japanese apostle of a philosophy of nature, a philosophy that aims at showing that in ethics, politics, and social life, the great laws of the universe are inviolable. The keynote of his last great work is given in the quotation from Goethe which he prints on its first page :

" By eternal laws
" Of iron ruled,
" Must all fulfil
" The cycle of
" Their destiny."

Dr. Katō is a consistent monist : that is, he recognizes one sole substance in the universe, which is at once body and spirit, matter and energy. The dualism that breaks up the universe into two entirely distinct substances—the material world and an immaterial God, who is represented to be its creator, sustainer and ruler—Dr. Katō denounces as one of the many delusions into which man has been betrayed by his imperfect knowledge of the universe and its laws. Like all true philosophers, Dr. Katō refrains from dogmatism. Though he fully believes in the soundness of the doctrines he preaches and believes in their ultimate victory, he is perfectly well aware that the system of thought he has given to the world is lacking in completeness. But still he has done much to extricate several important

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truths from misleading associations. From the jumble of conflicting opinion he has managed to select material for the construction of an intelligible and plausible philosophical system. Though Dr. Katō knows full well that he addresses a very small audience, this does not discourage him. The tone of his writing is highly optimistic. He believes that thought is progressing and that truth is ever gaining ground in the battle with prejudice, superstition and error. He writes like one who believes he has a mission among mankind. In addition to publishing numerous books, for many years he figured as a leading writer of magazine articles. He has spent his whole life in teaching, and is rightly regarded as a venerable personage by the students and younger teachers of Japan; and the big outside world, not without reason, considers him to be one of the most forward spirits of this forward and enlightened age.

I will, after this short introduction, now proceed to extract from Toyabe's *Jidai Jimbutsu Gettan* certain passages bearing on Dr. Katō's career. Among the veteran educationists of the Meiji era Dr. Katō will long be remembered as a man of character, purpose and learning. The list of such educationists includes the names of Tsuji, Izawa, Kubota, Hamao, Kikuchi, and Yamakawa, but Dr. Katō is in many respects a more remarkable man than any of these. At least so thinks the Japanese public. In 1877 he became President of the Tōkyō Kaisei Gakkō, which he developed into a university, its name being changed to the Tōkyō Daigaku, and he was appointed its first President. In 1886 this leading institution of the country underwent further development, and in accordance with Japanese custom, had a new title conferred on it: the Imperial University. The Itō Cabinet, which was in power at the time, appointed Mr. Watanabe Hiromoto to be President, a decided rise for this gentleman, whose name was at that time little known. Though Dr. Katō was then created a member of the Senate,* in 1890 he was again appointed President of the University, which post he occupied till 1893, when Doctors Hamao, Toyama and Kikuchi filled the position in succession for very short periods prior to giving place to Mr. Yamakawa Kenjirō. None of these Presidents did as much for the University as Dr. Katō, whose name will go down to posterity as the chief founder of this great seat of learning.

As a scholar Dr. Katō has been made the subject of much adverse criticism. There are those who represent him to be a perverter of learning, a panderer to vulgar tastes and the representative of official learned clannism of an objectionable type. Among certain classes there has been manifested a strong dislike for both his character and his learned theories. But whether there is an adequate cause for his unpopularity we very much doubt.

Dr. Katō has in many cases alienated sympathy from himself by the unreserved manner in which he has published his views from time to time even when they were by no means mature. At the beginning of the Meiji era he appeared before the world as the author of what was then regarded as an extremely radical political treatise called, "The Leading Principles of True Government." This work maintained the theory so ably advocated by Hobbes that man has natural political rights. Dr. Katō was of opinion that European governments rest on this principle, and so he decided that those alone are the true forms of government and that the Japanese system was improper. He went as far as to say that no monarch can justly ignore the rights of his subjects and that hence the Japanese Emperor should always allow his mind to be swayed by the wishes of the people. At that time Dr. Katō was one of the members of a committee

* Considered equivalent to placing a man on the shelf, which idea is directy expressed by Mr. Toyabe in the one word *mo* thus:—*Kore wa Daigaku yori Genrōin gikwan ni tennin ni serarctarishi mo, ni-jū san nen, etc.*

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DR. KATŌ HIROYUKI.

appointed to inquire into forms of government and laws. His adoption of democratic principles was regarded as rendering him unfit to act on such a committee. But it was not long before he was convinced by a study of Darwin's theories that man's political rights are not inherent, but the result of the progress of society, which in its advanced stage confers those rights on him. He then brought out a new work called *Jinken Shinsetsu* (A New Theory of Man's Rights). His former works had in the meantime given much offence to the Court as well as to a section of the public, and it was decided by the Home Office authorities that their circulation could not be allowed to go on. On being notified of this, Dr. Katō at once withdrew the three books which upheld the theory of man's inherent political rights. It being widely known that these books had been suppressed by the Government, their author became the butt of much ridicule. His change of front was very adversely criticized at the time by an undiscerning public, but the fact was that Dr. Katō was in search of political truth, and he is to be admired for having the courage to withdraw writings which no longer represented his real convictions.

Dr. Katō cannot be called a thorough philosopher as he has elaborated no distinct system of philosophy.* But he is an investigator and a thinker of a high type. The opposition he has stirred up in the country is one proof of his ability. In many things he has been ahead of the times and has often figured in a grand manner as an *Athanasius contra mundum*. In his early political investigations he does not appear to have kept pace with the progress of thought in England, or he would never have adopted Hobbe's theories so readily. He laboured under the disadvantage of studying English thought by means of German books; for he is no English scholar even to-day.

Taking European languages in the order in which they were studied in this country, Dutch came first, then English, then French, then German. Under the Tokugawa regime there existed an institution for the study of foreign languages called *Bansho Tori-shirabe-sho* (A Place for the Examination of Barbarian

* The Germans take an opposite view, and have written a good deal on Katō's system of philosophy

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Literature). In his earlier years Dr. Katō was connected with this institution. He added German to the three languages studied and he himself obtained sufficient knowledge of that tongue to enable him to translate a noted work on German law. Thus did he become the pioneer of German study in Japan. In the early years of the Meiji era the study of foreign languages was greatly promoted by three earnest-minded men. Fukuzawa Yūkichi was the father of English study; Mitsukuri Rinshō of French, and Katō of German Each of these pushed the study of one language only in the institution over which he presided; Fukuzawa at the Keiōgijuku, Mitsukuri at the Shihōshō Hōgakkō and Katō at the Imperial University. Mitsukuri's school was subsequently abolished. and so practically only English and German were left to compete for patronage. It was owing to the way Katō pushed German study at the University that this language gained the position of eminence in learned circles that it now holds. It may be said that as far as education is concerned the Japanese world for many years was dominated by two leading spirits, Katō and Fukuzawa.

In a biographical dictionary published in Berlin, Dr. Katō and his writings are honourably mentioned, and he is said to be one of the great leaders of thought in modern Japan. Though much credit is due to Dr. Katō for the way in which he encouraged the study of German, it must not be forgotten that on him lies the responsibility of introducing certain objectionable German official ways and usages; one of which is the turning of the University into an official-factory. For the prevailing notion that one of the chief objects of the education received at the Imperial University is to qualify men for holding office under the Government, Dr. Katō's teaching and influence are to a large extent answerable; though of course, had not the Government seen that it was to its interest to educate its officers in a fixed way Dr. Katō could never have effected what he did. It is now felt by all broad-minded people that the turning of the University into an official-factory was rendered comparatively easy by the preference shown by Dr. Katō for German methods. But it is an ill wind that blows nobody any good, and so this degradation of the chief educational institution of the land considerably helped the establishment of two rival universities, the Keiōgijuku and the Waseda Semmon Gakkō, both of which are staunch champions of the principle of the independence of learning.

Comparing the influence of Fukuzawa and Katō as educationists, though Katō's scholarship is as much beyond that of Fukuzawa as the Teikoku Daigakkō is beyond the Keiōgijuku, when we come to measure the two men by the amount of influence each exercised on national progress, we perceive at once that modern national development owes infinitely more to Fukuzawa than to Katō; and the reason for this is that while Katō was tied to German semi-despotism and bureaucracy, Fukuzawa was permeated with English and American democratic principles. Then, Fukuzawa's principles and ideas were all of a practical kind, such as the masses of the people could understand and appreciate; whereas Katō is chiefly a preacher of evolution and natural selection, and a propounder of many abstruse philosophical theories. Hence as an educationist the great Doctor of Literature and Law was surpassed by the unsophisticated, indefatigable "Sage of Mita."*

* * *

The following is an epitome of Toyabe's remarks on the late Dr. Taguchi Ukichi,

* It is perhaps true to say that Dr. Kato has grown more conservative in his old age. His defence in the pages of the *Taiyō* of the suicide of the troops on a certain transport in 1905 and his more recent attack on Christianity show this. The soldiers who were praised by Dr. Katō for dying by the hundred in the grand old samurai way did not commit that folly. They were taken to Russia as prisoners of war.

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THE LATE DR. TAGUCHI UKICHI.

which appeared in the *Taiyō* for May, 1904.

Among the remarks made at the funeral of Dr. Taguchi by Mr. Shimada Shōnan occur the following words: "Dr. Taguchi was a gentleman who possessed great self-confidence. His instincts were sincere, his views wide, his thoughts original, his habits simple. Towards others he showed great consideration. His manner was genial. While holding to his own opinions resolutely, he ever had an open ear for the objections of opponents. In self-discipline and self-control he was a model to other men. Ah! we have lost a gentleman of rare type!" Such were the impressions left on the mind of an intimate friend after long intercourse with Dr. Taguchi; but it is with his public life that we propose now to deal. What strikes us most forcibly when considering his career is his wonderful activity and the persistency with which he pursued his various aims. Alongside of his extensive reading and deep reflection, we find the most varied forms of activity. As a rule men of studious habits object to spending a large amount of time in the transaction of public business. The life of a mere scholar may have depth, but in breadth and versatility it is often wanting. But Dr. Taguchi seems to have been able to combine a life of contemplation with a life of action. All the business enterprises in which he was engaged were no impediment to study and deep thought. As to his being a student by nature, the fact that without graduating at the Imperial University he obtained a Doctor's degree is perhaps sufficient proof.

If we are to speak without reserve, then we are bound to confess that to us Dr. Taguchi seems to have been in no sense an original thinker. He has been regarded by some as a great economist, but he was no more than a transmitter of the views of the Manchester school of free-traders, just as they are expounded in English books. He studied history a good deal, but the conclusions to which he comes are often arbitrary and lack the array of facts as a basis to which up-to-date modern historians attach so much value, and his methods of study are not such as would meet with the approval of specialists. There is then a little uncertainty as to the position to be assigned to him as a student and a thinker. But as to the extent to which he spread himself out in various directions, as to the skill with which he practically applied the theories, principles and truths with which his

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LATE MR. OBATA TOKUJIRŌ.

studies had rendered him familiar, there can be no question. He was the life and soul of the *Keizai Zasshi* (The Economist). He was the founder and the chief supporter of the Economic Society, proposing subjects to the Society for elucidation, and discussing them exhaustively himself. But discussion only did not satisfy him. He took office in various bodies. He sat at district council boards, at town council boards, (Shikai) at city council boards, (Fukai); he became a member of the Imperial Diet and was created an honorary member of a number of learned societies. But the multifariousness of his duties was not allowed to interfere with the efficient discharge of each of them in turn. What he did he did thoroughly. Though without the gift of eloquence, he carried on a good deal of public speaking. Though not an ardent partizan by any means, he took interest in party politics, joining and leaving parties and fighting for the principles in which he believed. Though not much of a traveller, in 1900 he went to China to collect facts relating to the Boxer disturbances, which were subsequently published, and in 1904 he visited Korea and Manchuria. Even when busily engaged in preparing books, he never neglected his public duties. He was the originator and joint compiler of many useful works, among which are the following: the *Nihon Jimmei Jisho*, the *Nihon Shakai Ji-i*, the *Kokushitaikei*, the *Gunsho Ruijū*, and the *Seiji Ruiten*; while numbers of books on Political Economy were published at his suggestion. For twenty-seven years he edited the Economist. He wrote verses both in the old style and in the new. This unbounded activity is something that no one can forget and it makes us all regret that while his powers were at their height such a man should have crossed the bourne from which there is no return.

* * *

On the death of the late Mr. Obata Tokujirō in 1905, Toyabe wrote:—In connection with the founding and development of the Keiōgijuku University, the names of Fukuzawa and Obata will ever be linked together. Fukuzawa was the originator of the ideas embodied in the institution; Obata was the man who carried them out. The one educationist was a complement of the other. Fukuzawa's ideas unmodified would have proved hazardous at times; but they were skilfully adapted to existing circumstances by

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Obata. Born in 1842 in the family of a a samurai of Nakatsu, Obata was brought up to Tōkyō by Fukuzawa and taught English by him. He became head of the school as early as 1866; so that for some forty years he watched over its fortunes. His loss will be felt very keenly in the Keiōgijuku. Mr. Obata was essentially a teacher. He read much and was a member of the Academy of Learning. Though he took an interest in many subjects, he will be chiefly remembered for the moral influence he wielded as a schoolmaster. His life may be described as useful rather than brilliant.

* * *

In sketching the life of the diplomat, Mr. Hayashi Gonsuke, in the *Taiyō* of October 1904, Toyabe reviewed the history of Japan's diplomatic relations with Korea up to that time. He said that during twenty-five years there had been no less than fourteen different Japanese Ministers in Korea. A Japanese Legation was opened in Seoul in 1880, says Toyabe but only one of the fourteen men who have represented Japan in that country has proved a success. Three possible reasons for this suggest themselves: (1) The men sent may not have been the right kind of men. (2) The difficulties in Korea may have been so great that no minister, however great his talents, could cope with them. (3) Or the fault may lie with the Home Government whose instructions may have been wanting in explicitness and who may be without any definite policy in regard to that country; this may have paralysed even the most capable of the men who have undertaken the guardianship of Japan's interests in the peninsula.*

The first appointment made was that of Mr. Hanabusa Gishitsu, in April, 1880. He was recalled in September, 1882, and succeeded by Mr. Takezue Shinichirō in November of the same year, who occupied the post till June, 1885. The next man selected was Mr. Kondō Shinjo, who took up his duties in Seoul in August, 1887, remaining at his post about two years. Next came Mr. Kawagita Shunsuke, who joined the Legation in December, 1891, and died in harness three months after. Most of the ministers who had occupied the post up to the time of Mr. Hayashi's appointment



BARON HAYASHI GONSUKE

* This view was held by Count Ōkuma and other statesmen at the time.

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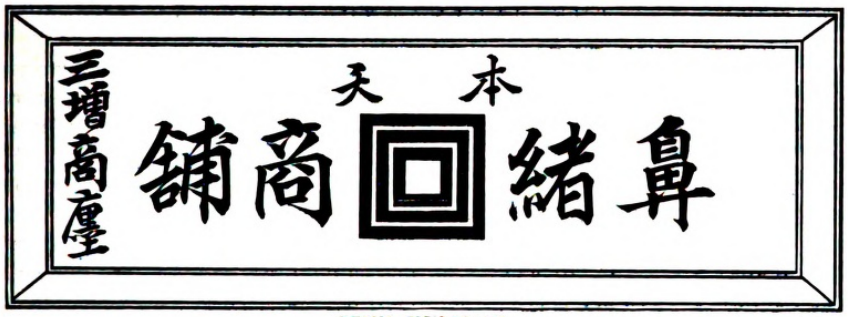
remained in Seoul less than a year. Messrs. Kajiyama, Ōishi and Ōtori having been given a trial, a man higher up in the official world than any of them, Count Inouye, was sent. At first it seemed as though his ability and strong personality were going to work miracles in the Korean Court. But it all ended in mere paper reform, and after a year the Count returned to Japan without having effected anything lasting. (*Sono shoku ni aru koto wazuka ni ichinen, munashiku shi-jō no kaikaku wo nokoshite Seoul wo saritariki*). Viscount Miura was the next man to be appointed. He occupied the post only three months, dating from August, 1894, with disastrous results. Mr. Hara Kei was the next official sent, entering on his duties in June, 1898, and remaining in office till February of the following year, when he was succeeded by Mr. Katō Masuo.

Prior to Mr. Hayashi's appointment, the longest tenure of office was under three years, and the shortest about three months. Mr. Hayashi has now occupied the post continuously for five years. In a review of the past history of our diplomacy in Korea can any other reason be assigned for Mr. Hayashi's long tenure of office than the fact that he has proved himself to be the best fitted of all the men who have been tried for furthering Japanese interests in that ill-governed country? Mr. Hayashi and Mr. Uchida, our Minister in Peking, both graduated in politics at the Imperial University in 1887. They joined the Foreign Office about the same time, and in the race for preferment and promotion ran neck and neck for many years . . . . It is an interesting fact that at this critical time Japan's interests in China should be guarded by two men who were classmates and fellow-graduates at the University seventeen years ago . . . . Mr. Hayashi has in him the makings of an excellent diplomat; but one thing is essential to his success, and that is wise guidance by superior officers. He has strength of purpose, backbone and many good qualities. But his character is such that if badly handled he will certainly turn out to be a big failure.

If Mr. Katō Masuo, who went to Korea at a very critical time, when the part played by Viscount Miura in connection with the murder of the Queen had created such universal distrust and suspicion in the minds of leading Korean officials, was too yielding a diplomat, Mr. Hayashi is certainly too arbitrary. He seems to think that unpopularity is rather to be coveted by a diplomat, as it shows that he has a mind of his own. But a diplomat who excites hostility owing to want of tact is certainly not furthering his country's highest interests. It is possible to combine the *suaviter in modo* with the *fortiter in re* . . . . When Mr. Hayashi was in London under Mr. Katō Takaaki, he was put in charge of all the Legation accounts. Mr. Katō began life as a business man and he holds that a knowledge of business habits and accounts is the foundation of efficiency in the diplomatic service. Mr. Hayashi acquitted himself well as an accountant and won the esteem of his chief thereby. There are people who fancy that the two men are in the same camp politically, but this is not the case. Like Baron Komura, Mr. Hayashi is a man who keeps aloof from political cliques of all kinds. He almost stands alone both as a diplomat and a politician.

(*To be continued.*)

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REBUS SIGN-BOARD

The Rebus and its Kin in Japan

By FREDERICK STARR

PROFESSOR OF ANTHROPOLOGY IN THE UNIVERSITY OF CHICAGO.

A rebus is a word, name, sentence, poem or other literary composition, written by means of pictures instead of ordinary phonetic characters. In it the pictures represent sounds, not ideas. The pun or double *entendre* is its essence. So far as the Western world is concerned, the rebus dates back to classical times; word-plays admirably adapted to picture-sound representation were common in Greece and actual pictured rebuses were in use in Rome. Throughout Europe there was a notable development of rebus writing in the fifteenth and sixteenth centuries and literary men generally delighted in their production. So far indeed was the fad carried that more than one writer felt called upon to inveigh against it. Personal names were written in rebus; heraldry was full of picture puns and in coats-of-arms of individuals, of towns and of states they were freely employed; authors, artists and printers used them as marks; they were seen on sign-boards; love-letters, poems, even serious literary compositions were pictorially written.

Having recently gone though the literature of European rebuses, it was natural for us to seek examples of this curious phase of literary art among the Japanese. They were certain to be found in abundance among a people so fond of word plays and so imbued with artistic impulses. The search has brought to light quantities, not only of rebuses but also of other forms of picture puzzles. To all of them the name of *ehanji* or *hanjiye* is usually given, although this word is probably not to be found in the dictionaries. The word *hanjimono* is a good dictionary word and includes rebuses; it however includes also many riddles and conundrums which do not involve the use of pictures. On the whole then, for all these forms of picture puzzles, the term *ehanji*, which means "picture-guessing" seems best. We shall consider a variety of *ehanji*.

True rebuses are abundant enough in Japan. As with us, they are most frequently printed in papers and magazines intended for young readers. In the common forms they give simple words—especially names, sentences, epistles, poems, or advertising announcements. As an example we present a recent rebus by Mr. Ōtake, printed in the *Shojosekai*. It is typical and illustrates various devices employed in the art. The arrangement is of course Japanese so the reading begins with the upper right hand and proceeds downward by columns to the left. The picture represents leaves (arranged from the character tsu) „ procession, swollen face, tub, flax, cargo dustpan, ring, rice field, back, teeth, sugar, sack, field, smoke, weed, eye, drawing, (ra)-four seasons, *kana*. Replaced by sounds we have *ha*, *tsu*, *miyaki*, *hare*, *taru*, *asa*, *ni*, *mi*, *wa*, *ta*, *se*, *ba*, *sato*, *no*, *kemuri*, *mo*, *me*, *dzu*,

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ra, *shiki*, *kana*. Some of these call for a later word of comment. Properly combined these give a poem: *Hatsu miyuki haretaru asa ni miwataseba sato no kemurimo medzura shikikana.*

Examination of this rebus shows several of the devices employed in Japan. As with us, the rebus-writer is frequently driven to use an ordinary written character instead of a picture to convey a desired sound; one such instance occurs in the use of the character *ra*. Such an introduction of ordinary phonetic characters into what should be done entirely by pictures is bad—though necessary. Still unfortunate, though ingenious, is the arrangements of leaves at the beginning of the rebus in the form of the character *tsu*, the sound of which is needed. A common device in Japanese riddles is the use of certain common printer's marks; three such are much used,—one to indicate modification, one to show repetition, one to suggest a change of arrangement or order; the first of these is here illustrated by the picture of teeth; this has the mark indicating modification and the picture is not to be read *ha*, but *ba*. Another device is to draw the picture as to show that only a part of its phonetic value is to be used; this can be done either by leaving out a part of the picture entirely or by putting it in a dotted line; the part omitted or in dotted line suggests the part of the word which is to be dropped. Thus, the sugar-sack pictured at the top of the third column gives only the *first* part of the word *satō*.

Other devices, not illustrated by the examples, are employed. That only a part of a word is to be taken may be algebraically shown; thus, fan-ring x; fan is *uchiwa*, ring is *wa*, hence the whole expression is *uchi*. Reversal is not uncommon; thus, a mouth (kuchi) drawn upside down is *chiku*, and a measure (masu) turned bottom up becomes *suma*. A sound is often inserted into the midst of a word by drawing a character or picture within another; thus, upon the picture of a sickle (*kama*) the character *shi* is written to give *Kashima*, the name of a famous shrine. If the sound *ware* (split) is desired one may split the picture; thus, a ring (*ki*) split would give *kiware*. This leads up to a series of bold suggestions to fill unpictured gaps. Perhaps the most far-fetched and difficult American rebus ever printed appeared thirty or more years ago; it gave the title of a famous book and the pen name of its author by a capital letter A, so narrow and high as to attract attention and the Roman numeral for two. Only an ingenious puzzler would make out its meaning "Innocents Abroad; Mark Twain." (In no sense A-broad.) Ah well! similiar ellipses to be filled in by ingenious thinking are rather common in Japanese rebuses. Thus, the name of a famous mountain may be given by the simple character *fu*; the word for character is *ji*, and the apparent gap to make *Fuji* may be filled in by thought.

A rebus appeared sometime ago (one of Ōtake's) in which the pictures were drawn as if upon two sides of a sheet of paper; unless the reader inserts the word "turning this page"—*urami*—after what appears upon the first side there will be a gap in the sense. With its devices of sound pictures, *iroha* characters, printer's marks (modify, repeat, re-arrange), partial representation, reversal, insertion, splitting, mental filling in, the Japanese rebus is quite the equal of any other.

How far back the rebus goes in Japan we cannot say. We have seen some about one hundred and fifty years old, but they probably occurred long before that. Rohan Kōda reproduces the advertisement of a tobacco-sack maker of the Tenmei Period (1781-1789) and a rebus-letter from the famous artist Hokusai to a friend. The signature from the latter is here reproduced; it represents sails, a man holding his nose (bad smell) and a fly. The sounds are *ho*, *kusai*, *hai*. "Hokusai hai" is much the same as "Yours truly, Hokusai." As old perhaps as these is a series

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A TYPICAL REBUS

of curious rebuses and rebus-like plays in the undated book, *Naniwa Miyage*. Among them is a rebus map of Japan with all the governmental divisions named in rebus; it is cleverly done, although coarse at places; the portion of this map devoted to Shikoku is here reproduced. Readers can puzzle over the names.

One of the commonest uses of the rebus in Europe was on sign-boards for inns, drinking-places, shops, etc. What is merely pictorial in these must be carefully distinguished from what is truly rebus; there must be clear double-meaning or pun before we have a right to call a sign-board-picture a rebus. If a tavern is named "*The White Swan*," a picture of a white swan on its sign-board is only questionably a rebus; if, however, a tavern is named, *The Swan House* from the fact that a man named Swan owns it, such a picture would clearly be a rebus. Undoubtedly there are plenty of rebus sign-boards in Japan, though we have secured but a few examples. Among these is the sign-board of a shop belonging to a Mr. Mimasu; upon it are painted three (mi) measures (masu) for his name.

In Europe the rebus was turned to use for the religious instruction of the illiterate. Prayers, doctrine and parts of the Gospels

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were written in rebus and printed. At the time of the Conquest of Mexico by Spain, the Aztecs and some neighboring tribes had just reached the stage of rebus writing; it is a stage which necessarily occurs in the evolution of any writing from pictures into a phonetic system. It is the crucial point in the development. No alphabet or syllabary of phonetic character can ever be devised without the help of the rebus idea. The Spanish missionaries found it convenient in Mexico to take advantage of the conditions found and used the rebus in writing the Pater Noster and the Christian Doctrine for Aztec, Otomi and Maya use. What happened in Europe and Central America happened also in Japan. The author of the *To zei yuki*, a well known journal of travel, printed more than one hundred years ago, gives a curious rebus *sutra* which he found in use in the far north, in Ōshu.

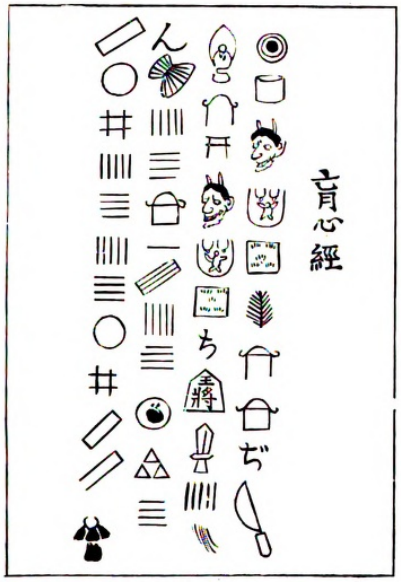
So much for the true rebus: but the word *ehanji* includes far more and some of the other types of Japanese "picture-guessing" deserve notice. In *Naniwa Miyage* is a page of what we may call approximate rebuses. Two examples will suffice. In them the pictures do not give the exact sound but some thing sufficiently near to serve as a hint or clue to the words to be guessed. Here these are province names. In one case we have a mat (*i*) and a mat (*goza*) which would give *igoza* in a true rebus; one guesses *Iyo* and *Goza*. *So* bottle (miki) and geisha (*toshima*) are near enough to *Iki* and *Tsushima* to be suggestive.

Picture-guessings may give written characters instead of sounds. Such an one suggesting Chinese characters by means of pictures is here reproduced. Write Japanese characters for the pictures and combine them as indicated and Chinese characters result. Thus, the character for sun and born give star; those for insect and worker give rainbow; those for rain and rice-field give thunder; those for rain and path give dew; those for mountain and wind give storm; those for rain and carry-cloth give hail.

More difficult and complicated are some *shihanji* (character guessings) if we may coin the word, given in the *Naniwa Miyage*. In these a character is badly made, or reversed. Below is a picture in some relation to it, which properly interpreted gives a clue, while along side is a hint in the text. Thus, there is a picture of a temple with an incomplete character above it; such a temple of course needs a *juji* or chief priest; *ju* means ten and *ji* means a character; if now we add a character ten to the incomplete character it becomes the complete and proper character for temple. So, also, there is a picture of a man, who is terrified at finding himself in a wrong house: the character above is that for gate, but it is badly made; it needs correction to prevent mistakes in future. In another example there is a piece of neglected ground grown to weeds, with an incomplete character above it; if to the imperfect character, that for hand is added it becomes a garden; what it lacked to become a garden was a hand.

So far away from any phonetic idea as to be not at all rebuses are those *ehanji*, which simply call up associated ideas. Such are in constant use in Japan, where symbolism permeates everything. They differ from true symbols in that they are a momentary play of fancy intended for guessing. Any number might be cited but one will suffice. They usually demand a considerable acquaintance with national history or tradition. Given the picture of a fan and waves; what hero's name? *Nasu no Yoichi*. The picture calls up an incident of the Battle of Yashima. The Heike had placed a fan at their masthead. Yoshitsune appointed Nasu no Yoichi to shoot at it; his arrow struck the pin and sent the fan fluttering down upon the waves. The picture immediately recalls the hero to the well read Japanese. In this class of *ehanji* we not only touch symbols, but also the field of family crests or *mon*, many of

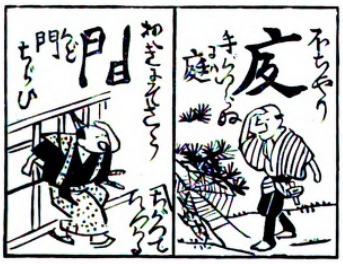
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REBUS SUTRA



ASSOCIATIONAL EHANJI



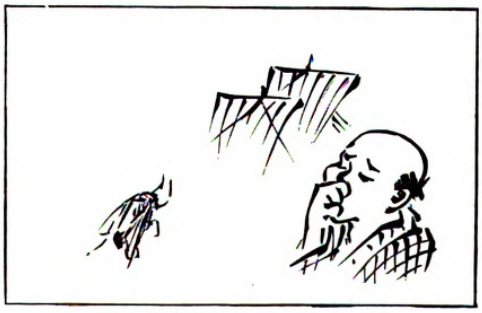
CHARACTER EHANJI



APPROXIMATE REBUS



REBUS-MAP OF SHIKOKU



HOKUSAI'S SIGNATURE IN REBUS

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CHARACTER EHANJI

which are significant through association of ideas.

As wedding presents symbolical objects are often artistically arranged upon a pendent board. These objects are significant through association of ideas and each arrangement in its entirety calls up a theatrical passage or a dramatic story or poem. These *ehanji* if we may call them so, would belong to the preceding group if the symbolical objects were drawn instead of being materially represented. As calling to memory connected literary passages of some length, they suggest true rebuses; they are, however, absolutely ideographic, not phonetic.

But objects may be used to represent sounds as well as ideas. There is such a thing as a materialized pun. The soldiers going to the Chinese War in 1894 fastened up wooden rice-ladles upon the columns of Hideyoshi's famous "hall of one thousand mats" at Miyajima; they were indulging in objective punning; to conquer (*meshi toru*) China was their purpose, as stir rice (*meshi toru*) was the purpose of the ladles. Such punning by objects is constant in Japan. At school exhibitions it is not uncommon for tables to be spread with articles the names of which when pronounced are to give the words or phrases to be guessed. We have now gone step by step so far away from rebuses that we again really encounter them in these curious puzzle compositions, which may properly be called materialized rebuses.

Rebuses, approximate rebuses, character *ehanji*, associational pictures, assiociational object puns or materialized rubuses form then a circle of related expressions of Japanese wit, fancy, and art, which well deserves attention.

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Practical Teaching of Patriotism

By

YEIKICHIRO MOTONO

MOST of the countries of Europe, notably Germany and France, make it part of their educational policy to indoctrinate the young with the principles of patriotism. In Germany, there is a tendency to say little in school readers about the political conditions of the country. France, on the other hand, is very earnest about disseminating political information among the students in all her schools. The special circumstances of Japan, the peculiar position of respect and reverence held by the Sovereign in the eyes of his people, the remarkable unity of the people which makes the nation like one great family, the importance in the national life of the newly established organs of representative government, and the new place of prestige which the nation holds since the conclusion of the war with Russia,—all combine to make the practical teaching of patriotism a matter of prime importance in this country.

Mr. Takegoshi Yosaburō may be said to have been the pioneer of this movement, and his Citizen Reader for some time had the field to itself. But Japan may now be congratulated on having gained a new worker in this most interesting and useful line. No less a personage than Count Ōkuma himself, the veteran leader of all that is solidly progressive and liberal in the country, has successfully accomplished the compliation of a new National Reader for Japan,—a work which will commend itself to the unreserved approbation of the Japanese people. As an example of Japanese mentality, the book may not be uninteresting to foreign readers also.

Every chapter in the book is headed with one of Their Majesties' poems, and the contents of the various chapters are of such a nature as to be almost commentaries on the poems which head them. This is really a most significant feature of the book. His Sacred Majesty, whom the nation reveres with such peculiar loyalty, not only on account of the high place he holds by virtue of his birth and lineage, but also for his sterling worth as the tried friend and father of his people, is in this book made to become himself, through the instrumentality of his poems, the personal teacher of his subjects. The circumstances of his exalted rank compel him to dwell apart, in the privacy of his palace, and it is but few of his subjects that can have personal access to their Sovereign. But here, thanks to Count Ōkuma's tactful compilation, the Imperial mind touches the mind of the humblest subject in the realm, and touches it in the best manner possible, speaking as the kindly father, whose wide experience, stretched over a long series of years, has taught him much that it is good for men to know. For, indeed, His Majesty is a man of ripe experience, and experience breeds sympathy, and sympathy begets love.

The following charming little poems, which are quoted from the headings of some of the chapters, are admirable texts for discourses on loyalty, such, as cannot fail to touch the hearts of the readers with love for the deep sympathy of the true man which they reveal.

Omoho ezu
Yo wo fukashikeri
Kuni no tame
Taureshi hito no
Monogatari shite.

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"Oft, till the dead of night,
I've sat and listened to the stirring tales
Of men that died in fight for Fatherland,
Nor marked the rapid flight of fleeting hours."

or again,—

Yama no oku
Shima no hate made
Tadzune mimu
Yo ni shirarezaru
Hito mo ariyato.

"Deep in the lone recesses of the hills
And in the distant islets of the seas
Far from the world's loud din,—there will I seek
For men of simple worth, whom yet the world
Knows not. Such virtue has its own sweet charm."

The poem which stands at the head of the chapter dealing with penitentiary institutions is as follows;

Ten wo urami
Hito wo togamuru
Koto mo araji,
Waga ayamachi wo
Omoi kaesaba.

"Could we but dare to think upon the faults
Ourselves are guilty of, and, thinking, learn
Our own unworthiness, we should not find
Complaints or taunts to fling at Heaven or men."

The lessons inculcated in the chapters of this book will be learned all the better from the fact that the sermons are preached from texts supplied by Their Majesties.

Another point that should certainly be touched upon is this:—

Count Ōkuma not only knows the constitution and working of the modern governmental machine, but is intimately acquainted likewise with the ancient history and spirit of the country for which he is writing. In moulding the young this is most essential, and especially so, in moulding the youth of Japan who need warmth of literary treatment and must have it. A Reader of this kind, compiled by a man saturated with Western learning only might be exact, accurate, informing, but it could not warm the heart, nor consequently influence the character. Certainly it might not prove such a strong stimulus to patriotism. Count Ōkuma possesses both qualifications. He has imbibed Western learning, but not lost his Japanese heart: he understands the new bottles of the institutional life of Meiji Japan, he is a connoisseur and judge of the old wine which Japan preserves in her new bottles. No one could possibly be more suitable for the compilation of a National Reader than Count Ōkuma.

Coming to details, the first chapter of the book is devoted to a discourse on the foundation of the state, and the virtues which ought to form the basis of the national character. These may all be summed up in the word *shihei*, "extreme sincerity," a term which comprises in itself what may be called the subsidiary virtues of loyalty, patriotism, filial piety, fraternal love, and friendship. Count Ōkuma has done well to lay his emphasis on sincerity. What has been termed the subsidiary virtues, are the characteristic virtues of the Japanese people, exhibited constantly and under all manner of circumstances throughout their long and varied history. Sincerity is a necessary ingredient in them all. Loyalty and patriotism without *shihei* would be but lip service, filial piety and brotherly love would be but hypocrisy without it, and its absence makes friendship a sham. That the Count should have laid such stress on this cardinal virtue shows how thoroughly he has understood, not only human nature, but the nature of his countrymen. No one will smile at our exaggerated notions, as they are pleased to call them sometimes, touching loyalty, patriotism, filial piety, and the rest, so long as they are convinced of the underlying sincerity. When the sincerity is open to doubt, the patriotism also falls under suspicion. By all means the

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young people should be taught to practise sincerity.

The second chapter is historical. It deals with the development of the nation, and the various struggles between conflicting parties aspiring for power that our history has witnessed. Through all these struggles, whether those of the Minamoto and Taira, or those which ended in the Tokugawa Shogunate,—to mention only two of the most striking instances,—he shows us the Imperial House, rising constantly above the din of conflict, and pursuing the even tenor of its way with power unimpaired and dignity unscathed. Count Ōkuma has evidently devoted great care to the working out of the propositions here advanced. They are of a very important nature.

Feudalism is a phenomenon which appears in the history of every nation. It is a phase through which the development of every civilized community must pass. Feudalism, both in the East and West, has been the mother of chivalry. The chivalry of the West has left its traces behind it in the respect paid to women in all Western countries, that of the East still lives in the Bushido, which has formed the fighting man of modern Japan, the admiration of the world.

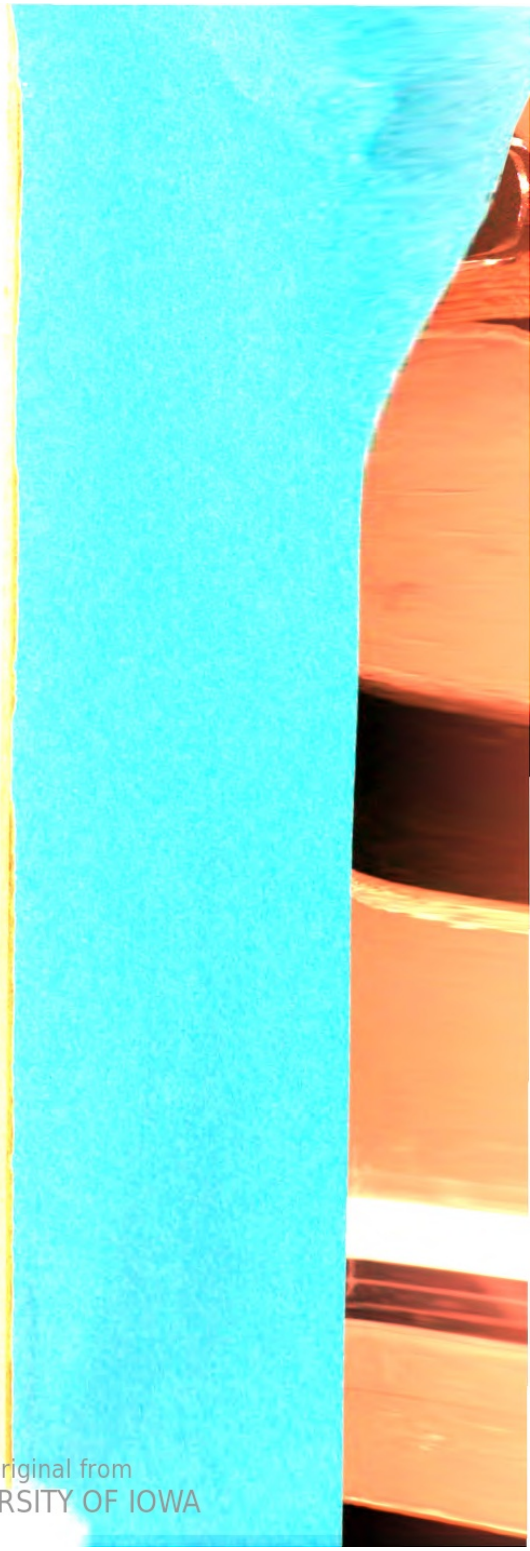
The third chapter is devoted to the Restoration of the Imperial Power, and is one which every Japanese should read with the greatest care. But the actual Restoration was but the first act of a long drama with a complicated plot, culminating in the noble grant to the people of a constitution emanating from the pure will of the Emperor. This gives Count Ōkuma the opportunity to write in detail about the administrative organization of the country, in sections abounding with information of a most valuable and useful character. It is most important for our people, and especially for those who possess the electoral franchise, that they should know how the country is governed and what are the duties of the citizen. How many a foolish election would have been saved, how many an incompetent candidate would have been rejected at the ballot-box, had the electors only had in their hands a manual of sound wisdom such as Count Ōkuma has given them!

Chapter four treats of the ideal of a great nation, and in particular of that ideal as it affects Japan. Other nations, China, Great Britain, France, Germany, the United States, are amalgams. They once consisted of independent states, which have been fused together by the chances of history, if history has any chances. In some of these the fusion is more complete than in others, but in none have the constituent elements so completely been fused as to be lost in one another, or rather in the new nationality which has emerged from them. Japan's peculiarity is that she is a family, all the members of which are closely tied together. The welfare of the large family, the State, depends on that of the small families which compose it. Loyalty, patriotism, and family feeling are more closely connected in Japan than anywhere else.

Although it is not possible to review all the chapters in this article, one more subject must be mentioned.

The tenth chapter is devoted to thrift and and the utilization of wealth. Wealth not utilized, is like gold embedded in the rock: of no good to any one and scarcely distinguishable from rubbish. The sentiment is an expression of Count Ōkuma's own indomitable personality. During a long and active lifetime, he has consistently preached to his fellow countrymen the paramount duty, at this and at all times, of making the fullest possible use of personal talents and national resources.

One small point remains to be noticed. In treating of ancient times, Count Ōkuma adopts an archaic style of writing: in dealing with the things of to-day he adopts a style adapted to them. This is not only artistic, it is also practical. The ancient history of



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our country should be treated with reverence, for that archaic language is most fitting. The modern conditions should be clearly understood, because they deal with our everyday life. There is probably no language so well adapted for changes of style as ours.

It was thought that it would be of some interest to the readers of *The Japan Magazine* to have an insight into one of the most recent school-books in Japan. It is to be desired that the foreigner should see us in the best light, as we really are. And where are we to be more genuinely ourselves than in the education of the rising generation, seeing that failure in the discharge of this sacred duty would bring calamity upon our nation and land? Count Ōkuma is to be congratulated on his performance, and especially on the fact that throughout his book he has shown *shisei*, his cardinal virtue of extreme sincerity.

A HERO OF THE SEAS

"Haste! close the sluice! brave comrades, we are lost!
Great God! We sink too low, the iron chain is broke!
Men! Stop the rushing air at any cost:
Stop it—I say! or vanished life and hope!"
'Twas thus the hero cried!

Doomed the destroyer—doomed the lives of all.
The submarine reeks with the poisoned air.
With panting breath—he watched his brave men fall;—
"My fault—not their's. For pardon is my prayer."
He wrote before he died.

"My sailors gave their lives, they can no more.
In time of crisis, brave they are and calm.
Ah! choose them thus! (List! to the water's roar!)
Their loved ones,—Emperor! protect from harm."
Dying, these prayers he penned.

"Unworthy though I am, one word from me
To all superiors—dear friends on shore;
(I suffocate—I die!)—Ah! willingly—
(The pen it falls!—Farewell. I write no more)—
Should brave men face the end.

: : : : : : : :

Thy life is given,—gallant Sakuma!
Thy glorious life; but far o'er sea and land,
Like one great dazzling, steady, brilliant Star
Thine act and that of all thy noble band
Will shed its lustrous light!

Thou hast not died in vain—brave faithful Soul!
Ah! not in vain thy grand heroic deed.
Others like thee, will strive to reach the goal,
Learning the lesson of thy splendid creed—
Duty! Endurance!—Might!

E. Mary d'Anethan.

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Submarine Number 6

THE title of this article might be called "de profundis," but at first sight it would be a misleading one, as it is often used to denote a song or strain of sorrow or affliction mingled with a looking upwards to some power higher than ourselves which alone can save us from the misery in which we find ourselves. The "de profundis" of this article is somewhat different. It is indeed a voice "out of the deeps," for it was written in the conning tower of Submarine Number 6 after the accident which sent her to the bottom of the ocean, by the feeble light which reached the depths of the sea from the sunlight overhead, and the writer was Lieutenant Sakuma, her commander, at the moment of writing sole survivor of the whole ship's company, and himself awaiting a death by asphyxiation which he knew to be inevitable.



LIEUTENANT SAKUMA

Nothing could exhibit more strikingly the essential bravery of the Japanese officer, as the result of long training and discipline in bravery during many generations. The Bushido which inspires its followers to face death with so much composure, and with so unflinching a hold of the handle bars of duty is surely a way that is worth following.

"Words of apology fail me," says this remarkable document, which may be described as Lieutenant Sakuma's last will and testament, "for having lost His Majesty's Submarine Number 6, under my command. All those under me have been killed through an unfortunate accident, the blame for which I take entirely upon myself. But I am thankful to be able to report that, to a man, officers and crew—they discharged their duties as sailors should, to the very last moment, and that they all met death with bravery and courage.

"Our lives we offer on the altar of duty, dying readily in the service of the country. I have but one cause of anxiety, which is, lest the disaster which has befallen us should be misunderstood, and the proper development of submarine vessels in our Navy be thereby hindered. I trust that no one will allow himself to be discouraged by the accident which has befallen us, but that all will continue to devote their entire energy and study to the development of the submarine

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vessel. In that case, we shall die without regret.

"Cause of the disaster.

"While we were making a gasoline dive, the vessel sank lower than we intended, and as we were trying to close the sluice the chain broke and the sluice remained open. We then tried with our hands to stop the inrush of water from the stern, but our efforts came too late. The boat sank at an angle of 25 degrees.

"Condition after sinking.

"When we touched the bottom our angle was 13 degrees. The inrushing water submerged the electric generator and extinguished the lights, and the electric wires caught fire and were burnt. A few minutes later, obnoxious gases began to be generated and we found it very difficult to breathe. This happened at 10 a.m. on the fifteenth instant. (April)

"The crew at once set themselves to work at pumping out the water in spite of the poisonous gases which were being generated all round them. They commenced work on the main tank, and I believe, (though the extinguishing of the electric light had made it impossible to see the water-gauge), that they have succeeded in pumping the main tank dry. The hand-pump is our only hope, since, the electric current being destroyed, we cannot hope to generate any more chlorine gas. (The whole vessel is in darkness, and I am making these notes by the faint light which reaches the conning tower. It is now 11.45 a.m.)

"The crew are wet through, and it is extremely cold. It is my opinion that the men who serve on submarines should be specially endowed with coolness and strong nerves, and have the faculty of taking great pains over their work. They should also have proper courage and daring in the handling of their boat. The public may ridicule this advice, coming as it does from one who has just made a great failure, but what I say is nevertheless true.

"It is now twelve o'clock. We have worked hard to pump out the water, but the ship does not move. We are lying about ten fathoms down.

"Only the very bravest of men should be picked for a submarine. None but men of courage and coolness are of any use in a crisis such as that in which we find ourselves at this present moment. My men are doing their very best. I have always been accustomed to prepare for death before leaving home. My will has therefore been made and will be found in the locker of the Karasaki. (It relates only to my private affairs, and I hope Messrs Taguchi and Asami will send it to my father.)

"Public Testament.

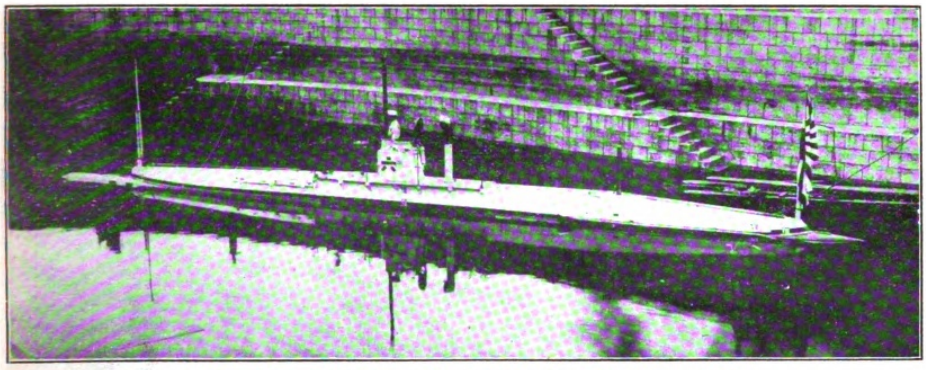
"I reverentially send a word to His Majesty. It is my humble but earnest desire that your Majesty will take the poor families of my men under your protection, and provide for their wants. This is my only petition, and I pray that it may be granted me.

"I send my respects and best wishes to the following gentlemen.....names not in order† .....Admiral Saito, Minister of the Navy; Vice-Admiral Shimamura, Vice-Admiral Fujii; Rear-Admiral Nawa, Rear Admiral Yamashita, Rear Admiral Narita.....(The compressed air is such that I feel as if the drums of my ears would break).....Captain Oguri, Captain Ide; Commander Matsumura Junichi, Captain Matsumura Tatsuo; Lieutenant Commander Matsumura Kikuo.....He is my elder brother ‡.....Captain Funakoshi..... My honoured preceptor, Kotarō Narita,—My honoured preceptor Kokinji Ikuta.....It is

† In mentioning the names of his superiors and friends, Lieutenant Sakuma did not write them in the order of their rank, therefore, his words "names not in order" was an apology for the oversight.

‡ Elder brother does not refer to a real brother, but to his dearest friend.

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THE VESSEL IN WHICH SAKUMA AND HIS CREW WENT DOWN

now 12.30 p.m. Breathing is very difficult and painful. I thought I could get rid of the gasoline, but it is intoxicating me..... Captain Nakano.....It is now 12.40 p.m."

So died this quiet hero, who calmly waited in his conning tower for the slowly approaching death that he knew to be inevitable. He must have known as he penned the lines of which the above is a translation that he would have the posthumous gratitude of his Sovereign and the applause of his countrymen. Such a knowledge, while it makes no difference to the way in which a brave man discharges his duty, must be a wonderful comfort and strength in a case like that of Submarine Number 6, in which the supreme contest with danger and death had no spectators to applaud.

He did not die alone. His crew died with him, and though some of the commander's words almost seem to imply that there was a momentary panic and confusion at the breaking of the chain, and the refusal of the valve to close itself, it is equally certain that the panic was but momentary, that the spirit of discipline soon reasserted itself, and that all died, like their commander, at their posts and about their duties.

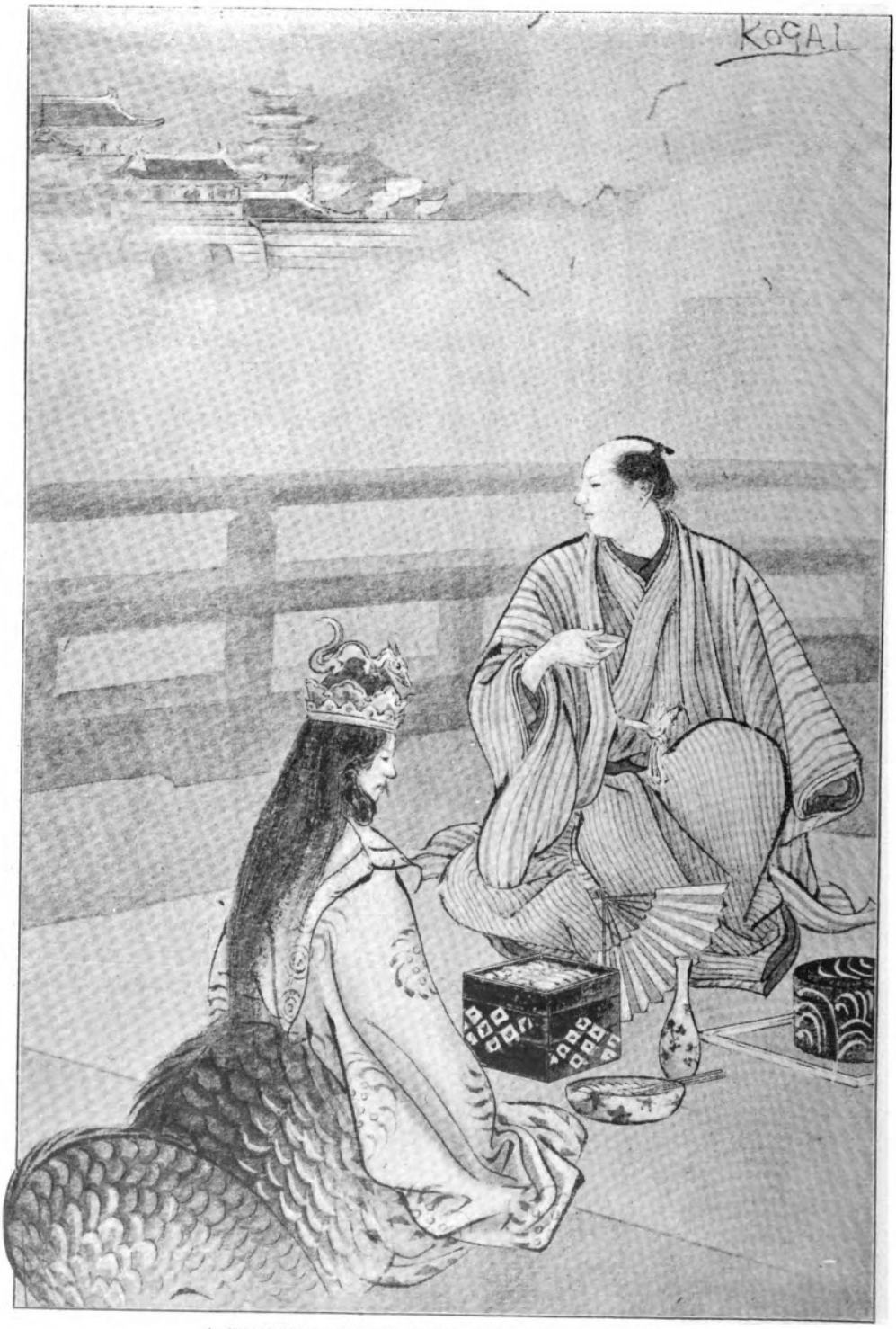
Nor have these men died for themselves alone. There will be grief in some houses, a grief which the most generous of subscriptions, very generous in this case, can do nothing to assuage. There is sympathy in the hearts of many, a sympathy aroused by the tragic loss of many brave men, displayed in the liberality of the donations from all classes of the people. Every such outburst of genuine sympathy is a benefit to the people in whose hearts it is evoked.

A book has recently been published in England giving a daily chronicle of brave deeds done by Englishmen and Englishwomen on every day of the year. It was a good, patriotic thought to compile such a book. When a similar work is published for Japan, there will surely be in it a niche for Lieutenant Sakuma and the crew of Submarine Number 6.



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A BEAUTIFUL PALACE WITH LONG SLOPING ROOFS.

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The Tears of Same-bito

(Translated from the Japanese)

By MADAME Y. OZAKI

LONG, long ago in Japan there lived in the province of Ōmi on the shore of beautiful Lake Biwa a man named Tawaraya Totarō. He was nearly thirty years of age but strange to say still unmarried, for in Japan it is the rule that all men marry young. But Totarō's ambition was to marry a very beautiful woman and being very hard to please he had so far found no woman who came up to his cherished ideal. So to all the matches which his parents and relatives and busybody friends had proposed for him he simply shook his head and said: "Please excuse me. I have no intention of marrying yet!" At last everyone saw that it was no use to bother him about marrying and they left him alone.

Totarō was not a rich man but he was well enough off not to be troubled by care and except for his one unsatisfied wish he was a fairly happy man.

One day when he sallied forth for a walk and was crossing the famous bridge of Seta, to his astonishment lying across the bridge in his path was a strange creature the like of which he had never seen in his life, though he had often heard tales of such curious beings.

The creature had the beard of a dragon and its body was as black as ink like a demon, while its eyes which gazed at him inquiringly were as green as the leaves of a pine-tree: Totarō stood gazing at the weird thing wondering whether he should turn back or go on with his walk. At last he determined to address the creature and going straight up to it, he said:

"Who are you and what are you doing here?"

"I am a Same-bito, a Shark-man of the Sea, and till the other day I was an officer in the Sea Realm serving the Eight Great Dragon Kings. But alas! a little while ago for a small offence which I committed I was dismissed from the Dragon King's service and exiled to the earth. Since then, a few days ago, I have been wandering about, not knowing what to do or where to go. I feel like a lost creature. I beseech you to take pity on me, a homeless wanderer. If only for to-night give me food and shelter, for I am starving!"

With these words the Same-bito bowed to the ground and lifted up his hands in a very pitiful and humble way. Totarō felt compassion for the poor Shark-man of the Sea and said:

"I will take you home with me now. There is a pond in my garden which I will allot to you for your dwelling place!" and then and there Totarō turned homeward followed by his strange companion.

As soon as they reached Totarō's house he

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led the Shark-man to the pond and the sea-creature at once plunged into the water and made his home there, being fed and cared for by Totarō. Every day he came up to the house of his benefactor to make obeisances and to seek an opportunity of waiting upon Totarō by way of showing his gratitude.

Not far away from Totarō's house, there was a large, beautiful temple famous in history as the Miidera Temple. In July of the same year a festival was celebrated at this shrine, and women from all the neighbouring provinces came there to worship, for it was a female pilgrimage. Totarō went to see the sight which only came once in a certain number of years, probably in pursuit of his quest of a beautiful bride.

Now among the women pilgrims who thronged to the temple that day Totarō caught sight of a young girl about sixteen years of age, and as soon as his eyes rested on her bewitching beauty he knew that he had found what he had sought for so many long years.

She was of surpassing loveliness: her skin was white as snow with cheeks like the cherry-blossom, while her voice when she opened her peach-bud lips sounded as sweet and liquid as the notes of the nightingale singing in the spring twilight. Totarō fell deeply in love with her at first sight. His heart beat fast as he watched her every movement and he thrilled from head to foot. He shadowed her everywhere that day, keeping always at a respectful distance, so as not to alarm her or her friends and when she turned homeward he followed her to the village of Yabase. Here he found that she lived with her mother. He questioned a neighbour who lived near by and was told that the girl's name was Tamana. She was still unmarried though so beautiful, for her parents were very hard to please in the choice of a husband for her, and they moreover demanded as a betrothal gift ten thousand jewels.

This news was a great blow to Totarō for he knew that even if he sold all his property the sum he would realise thus would still be insufficient to buy so many gems:—no ordinary man possessed such a fortune, only a millionaire or a prince could therefore become Tamana's bridegroom. Totarō returned home in utter dejection, telling himself that he could never marry the beautiful girl who had so completely charmed him.

Longing and disappointment soon made Totarō ill and in a few days he took to his bed. Sleeping or waking he never forgot the vision of Tamana, and his heart cried out night and day for her. So great was the yearning to see her that consumed him he could take no food and he grew so thin and ill that at last he could no longer rise from his bed. His retainers now thoroughly alarmed sent for the doctor.

When the physician arrived he examined Totarō carefully and after asking him several questions he looked very grave and then said:

"You are suffering from love-sickness which cannot be cured by medicines. Alas! the sickness of love is quite different from all other illnesses. I am afraid there is not much hope for you. In ancient times there was a man named Royamo Hakuyo, who died of this illness. There is nothing for you to do but await the coming of death also!"

And with these dismal words the doctor prescribed no medicine for the patient and shortly took his leave.

When the Same-bito heard of his benefactor's illness he expressed great concern, and leaving the pond he came to the house and took up his post by the sick man's bedside, waiting upon him with great care and diligence. Totarō was touched by the affectionate gratitude and devotion of his queer protegé and said to him one day:

"It is a strange fate that has brought us together and that has given you into my care for so long. It must be the result of some

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affinity in a former life! Alas! my illness is growing worse every day and there is no hope of my recovery now. You have trusted to me as the morning-glory clings to the prop round which it twines. When I am gone from this world who will take care of you, poor thing! I fear you will miss even the little that I have been able to do for you. What will you do? I feel sorry to leave you thus!"

When the Shark-man heard these words he gave a loud cry and began to weep, and, lo! a strange thing happened. As the big tears welled up from his eyes and fell, they changed into great round drops of crimson blood, which having fallen to the ground crystalised into rubies, and there they lay with the sunlight striking them—like jewels of fire.

At first Totarō was too astonished to move or speak when he saw what had happened, but at last, as if unable to believe what he saw, he put out his hand and touched one of the jewels which were accumulating as fast as the tears rained down the Same-bito's cheeks. They were changed into wondrous gems as if by a magician's wand. As Totarō took one up in his right hand there was no longer room for doubt and in an ecstasy of joy he jumped up from his bed tossing aside the quilts which covered him. Counting the jewels one after the other with a feverish eagerness he shouted:



HE KNEW HE HAD FOUND WHAT HE HAD SOUGHT. . .

"I am now healed! I shall live after all and it is you, O Same-bito! who has saved me!"

The Shark-man in his amazement at his master's strange behaviour ceased to weep and asked him the meaning of his sudden joy and cure.

Then Totarō calmed himself and sat down on the mats and told him of the beautiful girl he had seen at the Temple of Miidera and of his great wish to marry her, and of the costly wedding-gift which her parents demanded of the bridegroom.

"But continued Totarō," as I could not possibly obtain ten thousand valuable jewels, I despaired of ever marrying Tamana and that was the reason of my illness. Now beyond my happiest dream, and beyond my most ardent hopes, this marvellous thing has happened, and your tears have become jewels such as I need. I see my great desire within my grasp. But the pity of it is that there are not yet enough jewels. Please weep again so that I may attain my longed-for bride."

But the Shark-man looking at Totarō woefully only shook his head at these words:

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HASTENED WITH JOY TO PICK UP THE GREAT RUBIES.

"Alas what you ask is impossible" said he. "Have you not read the ancient books? If you read them you will learn that the tears of the Same-bito always change into jewels, but we cannot cry when we will, for we are not hypocrites but true men. It is only when we feel real sorrow that we can shed tears. I wept from grief at the sad news that you would die and the thought that I was about to lose my kind friend. Now that you are cured how can I weep for my heart is full of gladness. To shed tears now would indeed be false. I cannot!"

"But," said Totarō sadly, "I cannot marry the girl I love, unless I have ten thousand jewels! What shall I do?"

After thinking a short time Same-bito answered:

"I cannot weep any more to-day, but as these tear-jewels will be the go-betweens at your marriage I will do what I can for you. To-morrow let us go together to the Long Brid e of Seta where I had the good fortune to meet you. Let us take with us refreshments of wine and fish. And while we are drinking the wine and eating the fish I will look out to the sea in the direction of the Dragon's Realm. It may be that by thinking of the happy past when I was a citizen of that beautiful land, where death and sickness never come and where youth and joy go forever hand in hand, that I shall feel homesick, and as the sadness of separation from all I love overcomes me, I shall be able to really weep, and then my tears will fall and become the jewels for which you so ardently long."

Totarō joyfully agreed to this plan.

So the next morning having made preparations for the eventful picnic they set out with wine and fish and cakes such as all Japanese love. Arrived at the bridge of Seta their attendants spread a mat in the middle of the bridge and set out the feast which they had brought, and Totarō and Same-bito sitting opposite each other began to lift the wine-cups to their lips and to look towards the sea.

And under the softening influence of the wine a great flood of homesickness overtook the heart of Same-bito,—happy memories of the past filled his mind, and the yearning to return to his native country became so

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great that sighs broke from his breast and lifting his wine-cup in the direction of the sea, he cried aloud :

" There is my home—oh ! how sad to be an exile from that wonderful land ! When shall I ever be able to return there. Each day that I am separated from my country seems like a thousand years ! "

And the Shark-man wept with grief the tears falling down like drops of blood, and as they fell they changed to great rubies—jewels of inestimable value.

Totarō saw that his hope was realised, and and hastened with joy to pick up the great rubies. As he gathered them he counted the priceless gems till he had, with those of the day before, the number of ten thousand in all.

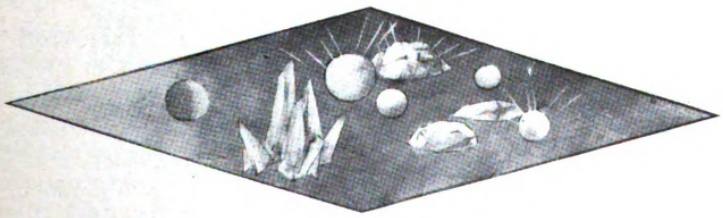
Then far away over the sea there rose in the offing a mist, and as they both looked, a beautiful palace with long, sloping roofs took shape before their eyes suffused with golden glory. Totarō gazed in wonder at the beautiful edifice built as of rosy cloud, thinking that he must be in a dream, and heard floating over the water the most enchanting music.

Then the Shark-man jumped up to the parapet of the bridge and danced and shouted for joy.

" In the Sea King's Realm an amnesty has been declared on account of some auspicious event. I am pardoned and may now return to Ryu Gu. How thankful I am that I have been able to make some return for all your kindness to me before I go ! Farewell kind friend ! Think of me as happy now ! Again farewell ! "

And with these words Same-bito leapt from the bridge into the waters beneath and was gone never to be seen again. At the same moment the beautiful vision of the Dragon Palace faded from the horizon like a rainbow and Totarō realised that he was alone on the bridge. At first he thought that all he had seen must be a dream, that it was too wonderful to be true, but the great round rubies at his feet proved the reality of these strange incidents.

Totarō returned home and within a few days, after the preliminary negotiations were accomplished, presented the ten thousand jewels to Tamana and obtained her in marriage.



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FIRST THE GROOM AND THEN THE BRIDE TAKE THREE MOUTHFULS OF RICE.

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A Wedding in Loo Choo

By HENRY B. SCHWARTZ

THE difference between the East and West is nowhere more marked than in the matter of marriage, which the Orient everywhere regards not so much as a question of sentiment as a matter of duty. China, Japan, Korea, and the little country whose customs I am now to describe, agree in thus regarding it. In none of these countries is it determined by the choice of the people most concerned, or perhaps, we should say that they agree in thinking that the parents rather than the young people are the persons most vitally interested in considering the honor and advantage of the family before the fancy of the young people.

In all these countries, too, direct negotiations, a courtship as Western countries know it, are thought improper and a disinterested third party, a go-between, is employed to arrange the match. In these broad general outlines all the Orient agrees. From this point the local differences begin to manifest themselves.

The marriage customs of the three largest countries have often been described, but I have never seen a description of a proper Loo Chooan wedding. Professor Chamberlain and others who have written upon Loo Chooan matters have all described as Loo Chooan, the wedding customs of the port, Naha. This is natural, since it is in Naha that most casual visitors to Loo Choo stay, and as the principal Japanese settlement in the island is Naha. Japanese writers, naturally enough, take the customs of Naha for the customs of all the islands, just as the foreign resident of Yokohama or Kobe judge all Japan by what they see in those cities.

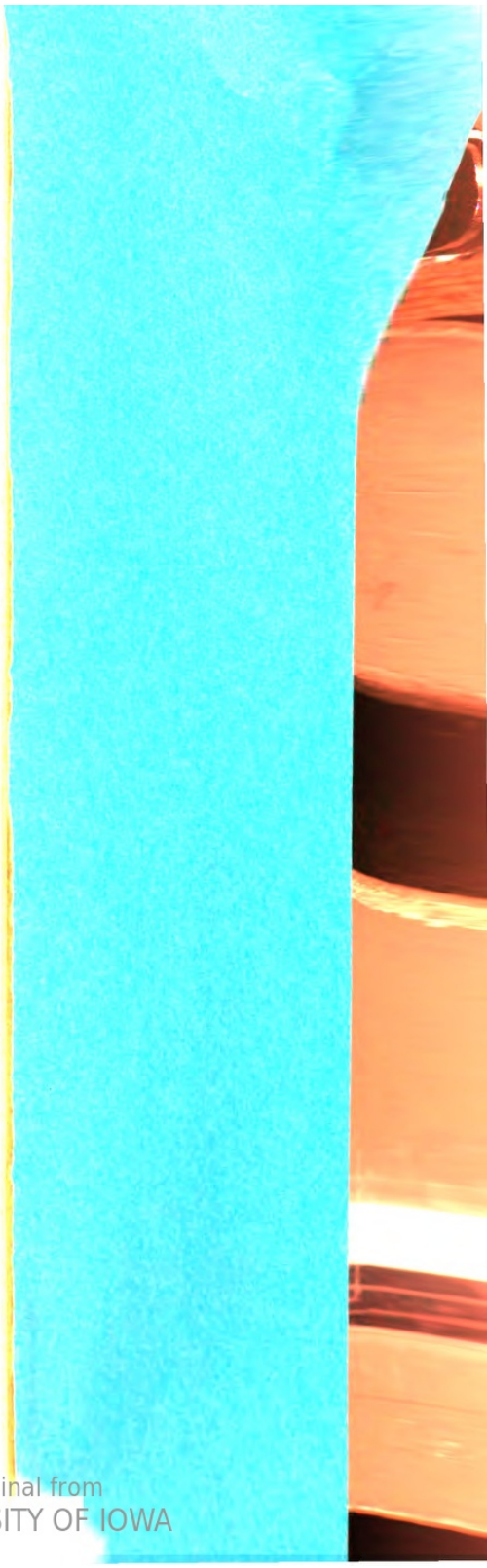
I, myself, had known Loo Choo for years before I became aware of the great difference in manners, customs and language between Naha and the old capital, Shuri, only three miles away. It was not until later still that I had an opportunity of learning how a wedding was conducted in a high class Shuri family.

In one or two respects the Shuri customs do not differ from those of Naha. Weddings in both places are no exception to the rule that most Loo Chooan business matters are in the hands of women. The go-between is always a woman and never a man *and a woman* as is usual in Japan. The influential position occupied by the Loo Chooan woman also prevents the total breaking of relationship with her family on the part of a woman after her marriage, which to a Westerner seems a cruel feature of marriage in Japan and China. The intimacy between mother and daughter continues after the marriage far more in Loo Choo than in either of these countries. The Loo Chooan bride does not go out of the back gate,† nor does she wear mourning when she leaves her home.

Formerly, very early marriages were the invariable rule. Girls of fourteen or fifteen, and young men seventeen or eighteen were thought of marriageable age, but the demands of education have now modified this, and few girls are married under eighteen or twenty or men under twenty-one or twenty-two.

When all the preliminary negotiations have been completed an auspicious day for the wedding is chosen, and the hour is generally set at eight o'clock in the evening. This is really merely nominal as the actual ceremony seldom begins until much later while the guests usually assemble at the house of the groom about four or five in the afternoon. When all the arrangements have been completed at the groom's house, the women of

† As corpses do, to signify that she is dead to her father's home.



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the family and the female guests, with servants carrying a *norimono* or palanquin, and four lantern bearers, set out to bring home the bride. The go-between has already gone to the bride's house to see that she is in readiness for the ceremony. But even if the finishing touches have not been given to the bride's toilet when the procession arrives at her house, there will still be time, for all must be welcomed and suitably refreshed before their return.

When the refreshing process is finished; the bride, closely veiled, is put into the palanquin, the go-between walks by her side and the procession, now augmented by four additional lantern bearers, and the sisters and female friends of the bride, sets out for the groom's house. As in Japan, it is not considered proper or necessary for the bride's parents to be present. With the bride also go bearers carrying her outfit in two large, red lacquer boxes, and two smaller boxes containing her sewing and toilet articles.



THE GO-BETWEEN
Who is Always a Woman.

When this procession reaches the house of the groom, the go-between having delivered the bride to her future family, is considered to have discharged her duties, and takes her place with the other female guests while the bride, attended by a maid of honor from her own home is shown into one of the rooms at the back of the house. Here the finishing touches to her toilet are added, her veil is adjusted and she is ready for the ceremony which will take place in the principal room of the house. When she is seated she is joined by the groom and the room is filled by the guests. If possible, the bridal couple should be seated facing the east, the groom on the left,† the bride on the right.

At a Western wedding, what a bride will wear depends largely on the fair one's own taste. Convention and fashion prescribe in a general way, but the details are left to her own sweet will. Not so in Loo Choo, here rigid convention has settled every detail of this, as of most other questions; so that when the wedding dress making may take weeks or even months, none of this time will be spent in studying the fashion plates, for the latest fashions were settled generations ago. After a careful study of a bridal trousseau which I happen to possess, I may safely attempt to describe in detail our bride's outfit, for every Loo Chooan bride of the higher classes will wear just such garments.

The singular feature of the Loo Choo bride's wedding costume is, that she is married in what is properly only her underclothing. Shocking as this sounds, however, the bride does not seem to be at all embarrassed by it. Fashion's decrees make any absurd custom right, but aside from this, the Loo Choo bride is probably saved embarrassment in thus appearing in her undergarments by the unusual number of them required.

Ordinarily, her entire costume consists of but three, or at most four garments, but on

† In the Orient the left is the place of honor.

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BRIDE WEARING HER VEIL.



MISTRESS OF CEREMONIES.

this momentous occasion she wears twice that number. First of all, to take them in the order in which her costume is assumed, she wears a white silk garment, a pair of loose drawers, which she calls a *hakama*. Over this she wears three shirts or petticoats. The first of these is of white cotton crepe. The next, which is made of a kind of linen woven from the fibre of the banana, is curiously pleated like the once popular accordion pleating. Over this she wears a third skirt of black grass cloth, slightly shorter than the pleated one. Her two upper garments are very similiar in shape to the Japanese woman's *jiban*. The first of these is of plain white silk, while the upper is of fine crepe beautifully dyed in a large pattern. Over all this she wears her veil, which is nothing but a man's outer *kimono* of very fine banana linen. This garment is made in the bride's home and after the wedding becomes her present to her husband.

When the bride, thus attired, has taken her place, she allows her veil to fall to her shoulders and the groom seats himself by her side. Then one of the groom's sisters, or if he has no sister, his mother or grandmother, or some other female relative, throws around the pair another man's garment similar to the one used as a veil. This singular custom suggests the ancient Jewish custom alluded to by Ruth when she asked Boaz "to spread thy skirt over thine handmaid," and the later Jewish custom of throwing a scarf over the bridal pair, and probably points to a time, as these customs do, when this consumation of the marriage was the only marriage ceremony.

Having placed the bride and groom under this wedding canopy, the same woman now becomes the mistress of ceremonies, and brings in a tray containing a lacquer bowl and two water bottles made in the shape of a pair of mandarin ducks.†

† The mandarin duck is supposed never to leave its mate and always to be found in pairs, hence it is regarded as an appropriate symbol of congugal felicity. One wonders whether "duck" and "duckie" as terms of endearment, had their origin in any western perception of such qualities in that fowl.

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These are often made of earthern-ware but of those illustrated here the body of the duck is made from the shell of a cocoanut while the head and feet are very skilfully carved out of some hard wood and ingeniously mortised into the body.

The tray thus prepared, is placed on the mats in front of the bridal couple. The mistress of ceremonies pours a little water from each of the bottles into the bowl which she then takes in her left hand and still kneeling dips her right hand into the water and with her wet hand strokes the man's forehead three times and in like manner the forehead of the bride.

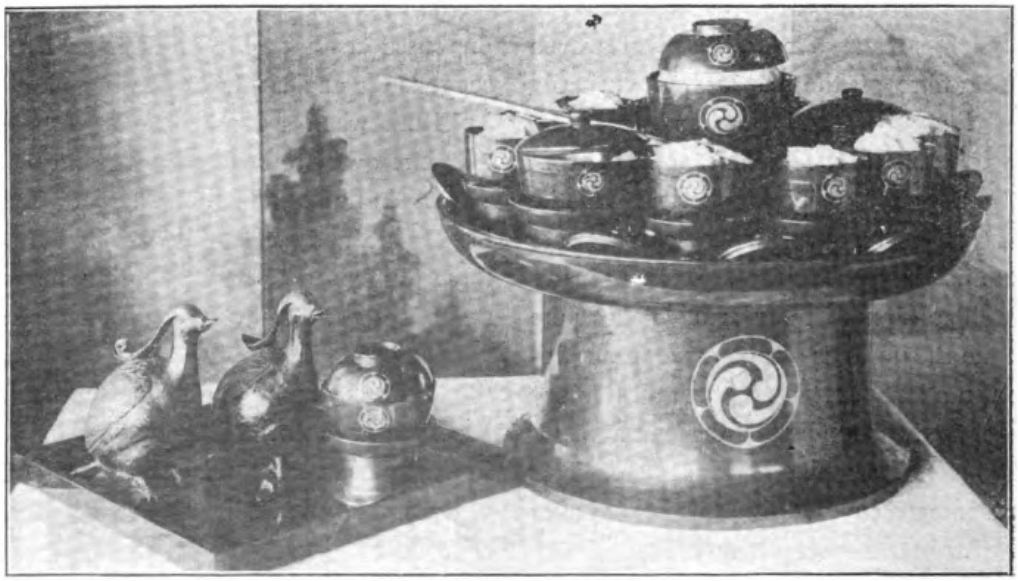
This purification ceremony finished, the ducks are removed and the domestic priestess brings in a circular tray or stand about a foot high and two feet in diameter. Upon this are arranged ten small lacquer bowls filled with salt. Upon the top of which are placed boiled rice. The tray is provided with chop-sticks about two feet in length, which should be made of the branches of plum or willow. The ceremonial meal thus provided is placed before the young couple and first the groom and then the bride take three mouthfuls of rice and then the representative of the family who has been acting as mistress of ceremonies also takes rice three times, and with this family communion the wedding ceremony proper ends.

The bride now retires and presently returns fully robed having laid aside her veil and put on her proper outer garments. One of these is a *kaiki* silk kimono with large pattern and striking colors. It is worn as Loo Choo women always wear their dresses without a belt or sash, simply held in place by being skillfully tucked into the waist band of the underskirt. A flowing robe of yellow silk, lined with red, is worn over this and completes the bridal costume.

By this stage in the proceedings the night is well advanced but the wedding feast now really begins; all the eating and drinking, which has proceeded this, has been merely preliminary. The feast proper, generally lasts the night out. Early the next morning the bride returns to her father's house in the same palanquin in which she came, accompanied by her brides-maid and some of the women of her new family. Here another great feast has been prepared and eating and drinking and receiving guests are the order of the day. As part of the preparation for this feast the bride brings back with her a present of *mochi*, steamed rice cakes.

Later in the day, about three or four in the afternoon, the groom visits the bride's house and a feast is served to him and his attendants. On his return to his home messengers are sent for the bride and when she has been escorted to her future home the wedding is ended.

In one respect at least every Loo Chooan wedding resembles many Western weddings,—the sense of relief all the parties feel when it is over.



THE CEREMONIAL MEAL.

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Through Japanese Eyes

(From the Japanese of Kotarō Sugimura, of the Asahi Shimbun.)

BY

ARTHUR LLOYD

Chapter VI.

I LEFT King's Cross Station by the 8 o'clock morning express, and after a long run northwards at full speed, without a single stop, for a little over two hours, the slip carriage in which I was riding was left behind at Huntingdon Station, while the main body of the train sped on to the distant north.

On the platform I found a Japanese man accompanied by a child, awaiting my arrival. He looked to be about fifty years of age. As soon as he caught a glimpse of me he hastened up to the carriage, seized my portmanteau, grasped me warmly and almost reverentially by the hand, and assisted me to alight.

"*Anata wa Seiyama San desu ka?* I asked.

"He tried to formulate an answer, which seemed to have some difficulty in working its way out of his mouth. At last he gave up the attempt and answered me in plain English.

"Mr. Sugiyama, I think."

"It seemed impossible for him to do otherwise. We shook hands once more cordially, and he pointed to the boy he had brought with him.

"This," he said, once more in English, "This is my son."

"Well, well!" I thought, "things have come to a pretty pass!"

After the publication of my articles in the *Mail* I was for a short time overwhelmed with letters. Among them were two which I could not quite understand. The one was from Leamington from an old gentleman, of whom I shall hereafter have occasion to speak again, asking me to come and stay two or three days at his house. The other came from Huntington, from a certain Seiyama, also asking me to come and stay. I call the writer "a certain Seiyama," but I mean no disrespect by that. The fact is that the letter was written in English and I could not quite make out the signature.

From the letter I gathered that the writer had been brought to England some thirty years ago by a certain Captain Barnard, of whose house he became an inmate. When the captain died he continued to serve the widow, and was still a domestic in her employment. I might think, he continued, that it was presumption in a man of his position to send me a letter of invitation, but still, he should feel it a great honour if I would go down and spend one day with him.

The letter was couched in very polite language, and I could see that he was very anxious to have me come. So with some

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difficulty, I managed to get half a day off, and here I was at Huntington. Mr. Seiyama had completely forgotten his mother tongue during the thirty years of his residence in England, and there was no means of conversing with him except through English.

So I was obliged to make the best of a bad job and talk to him in the only language he understood. I felt very foolish and awkward about it at first, and Japanese words and phrases would keep coming to the tip of my tongue, but by the time (it was a little before two) that we got to Mrs. Barnard's house after having done all the sights of the town, the Municipal Hospital, the brewery, the carriage factory, the school at which Oliver Cromwell had received the rudiments of education, and the church in which he was baptized, I had grown used to the novel situation in which I found myself, and was quite at home, conversing in English with my Japanese fellow-countryman. Mrs. Barnard herself was very much amused to see us. And, indeed, though I have done many strange things since coming to England (for have I not given a lesson in the art of holding a samisen?) I do not think that I have ever yet taken part in such a topsy-turvy proceeding as conversing for the whole of a livelong day, with a fellow Japanese in English.

The house in which Mrs. Barnard resides is that in which Cromwell was born, and it still goes by the name of Cromwell House. As a rule, she has only a younger sister living with her, but a third sister had come over to-day, partly for the purpose of seeing me. Her son, a lawyer in London, was also to have come, but, for some reason or other, he had been hindered. The house was full of Japanese swords and other curios brought from Japan, and Mrs. Barnard took great pleasure in telling me where she had bought this article, and who had given her the other. It is perhaps unnecessary to add that the lady was a great lover of Japan. Mr. Seiyama, likewise showed me his sword, which, as the son of a samurai, he highly prized.

While we were thus engaged, Mrs. Barnard asked us to speak a few words in Japanese. So I pointed to Seiyama's sword, and said,—"*Kore wa kimi no desu ka?* "(Is this yours?"); but the word *kimi* was out of his knowledge. Then I remembered that *kimi* was a comparatively new word which may not have been in common use thirty years ago. So I changed my sentence a little "*Kore wa anata no desu ka?*" I asked, and I think he must have understood it, for he nodded his head.

Seiyama told me that he was a member of the old Morioka clan, and that his brother still lives in that district as an apple grower. He himself had come to England in his fifteenth or sixteenth year, and had in course of time married an English wife by whom he had three children, two girls and a boy. He had become naturalized and was now a British subject. He tried from time to time to correspond with his family, but the great difficulty was their inability to read English. So he sent his letters to a relative who lived at the Chūgakkō at Marugama. This gentleman understood English and acted as an intermediary and interpreter between him and his brother.

Huntingdon is a comparatively small town, and Seiyama has lived in it for thirty years or more, and every body knows him.

When we went to look at Lord Sandwich's place, the gate-keeper was away, so we went in by ourselves and had a good look at every thing. As we were coming out, we heard some one shouting behind us, and the strange thing was that the man was shouting in Japanese, "Kora, Kora!" "We're not thieves," said Seiyama to the gigantic keeper, who was hastening after us. "Of course you're not," laughed the keeper, "do you think I cannot recognize a man I've known these twenty years?"

Mrs. Barnard entertained us royally at lunch. After lunch, Seiyama's daughters

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took me to see some more sights, and that evening I left for Leamington.

Chapter VII.

There is one hint I would like to give my Japanese readers. Hitherto very few of the Japanese who have gone abroad have done so at their own expense. They have generally been travelling students, officials sent by the Government, members of business firms travelling on business—, and they have mostly gone at the expense of other people. Naturally, they have been a little free with their money.

I was told in Paris, by a hotel-keeper, that Japanese travellers, as a rule, bore a very good reputation among the fraternity. They were liberal in the matter of gratuities, and they never haggled over their accounts. Such a reputation is all very well in its own way, but when a man is travelling at the expense of some one else who can afford to let him be open-handed with his money, it makes things rather difficult for those who come after them, who travel at their own charges, it may be, and have to keep a sharp eye on their expenses.

A difference is gradually coming over us in this matter. It is evident that hereafter more Japanese will travel, and that they will travel, whether for business or for pleasure, at their own cost. It is well for the country that this should be so, but their predecessors have really made things extremely difficult for them, and it would be a thousand pities if the free-handedness of the early visitors to Europe should prevent others from facing the possible expenses of such a journey.

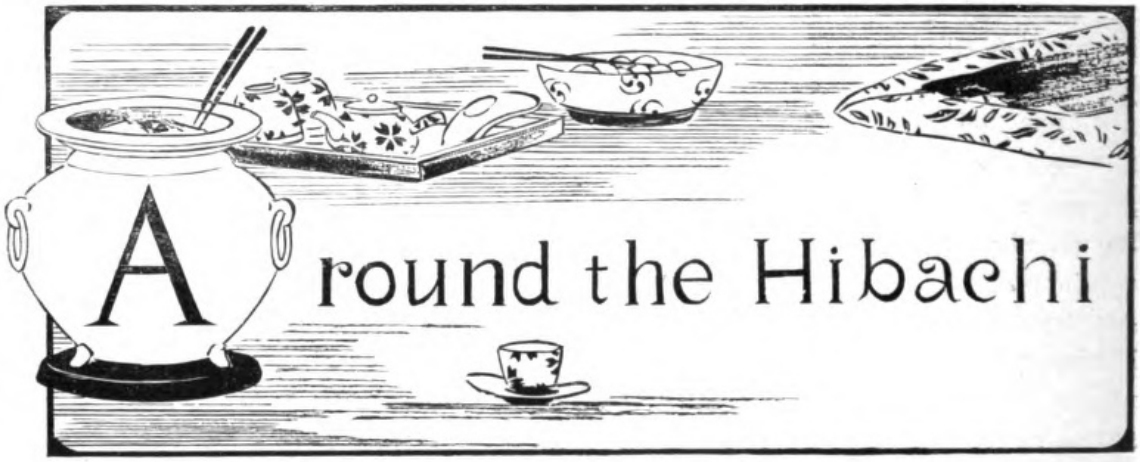
Let us take an illustration from the early days in modern Japan. The first foreigners that came to this country for trade found everything marvellously cheap, so much so that the very cheapness betrayed them into adopting a style of living very much above what was really necessary. The lower class of tradespeople took advantage of this extravagance, and charged them prices higher than the normal rates; indeed, it has come to be considered quite a proper thing that the foreigner should pay higher prices for everything than the native. We cannot altogether blame the native dealer for this sort of thing: the fault lay partly with the foreigner who chose to live in a lordly style, and was willing to pay fifty sen for a jinrikisha ride of a few blocks.

Since that time prices have gone up for us Japanese as well. But that has not alleviated the lot of the foreigner. The prices he is called upon to pay have gone up at a far greater rate than have ours, and now the foreigner is much troubled by exorbitant prices, and Japan is getting the unenviable reputation of being a very expensive country for foreigners to live in. Let us beware lest a similar heedlessness on our part make Europe a very expensive place for foreigners to live in. When I was in Würzburg I noticed that the postmen invariably touched their caps to me. I thought it strange, and asked for the reason. I was told that it was the custom among the Japanese students in that city to give a gratuity to the postman each time he brought them a registered letter from home. The gross amount of these gratuities was probably very trifling, but if everything should be done on this scale, a very heavy burden will be laid on the shoulders of them that come after.

[THE END.]



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Around the Hibachi

Kesa-Gozen

THE beautiful maiden, Kesa-Gozen, lived with her mother in Kyōto when it was the capital. Though born in the Province of Mutsu she was early taken, on account of her exceeding beauty, to be a handmaid to the Empress Joseimonin. As time went on, many indeed became the suitors for her hand, but when she was at last wedded to a worthy samurai, Wataru by name, the interest in her somewhat subsided. Kesa was only fourteen at the time; and the girl-wife lived happily with her husband for some two years, the passage of time but adding to her beauty. In her presence men stood enthralled; but most of them were noble, and esteemed her honour and her right. Whether it was always to be so is the burden of this tale to relate.

One day there was great excitement in the city, drawing even the most retiring from seclusion: and Kesa went with the others to witness the opening ceremony of the new Watanabe bridge. People turned to look at her as she passed; the children ran in front of her and innocently gazed up at her beautiful features. It was noticed in the crowd that a certain young samurai, named Moritō Endō, could not release his eyes from the grasp in which this woman unconsciously held them. Everywhere Kesa went this man followed her. As she had been brought up in the circle of the court he did not recognize who she was, but so enamoured was he, that he kept her in sight and finally followed her to her home that he might be sure where she dwelt. When he discovered that she was the wife of Wataru and a distant cousin of his own, he made up his mind that the game was easy.

Going to the house of Koromogawa, the mother of Kesa, he informed her of his determination to have Kesa as his own. Koromogawa was given to understand that neither the life of herself nor that of her daughter would be worth a candle, if any obstructions were placed in his way. Should Kesa refuse to fall in with his fell design she must prepare to meet death.

When Koromogawa called her daughter to her side and revealed to her the circumstances, the young wife offered no protest. That a Japanese woman must be ready to preserve her honour even unto death, she well knew; and she expressed herself as willing to die at the hand of Endō, if it must be so. From that time Kesa, unknown to her husband, began to make the necessary preparations.

One day when departing from the house of her mother she left behind her a note advising the old lady of a plan that had gradually matured in her mind. Upon reading the contents of the message Koromogawa fell prone upon the floor where she lay half-conscious for some time. As soon as she was able to rise, she despatched a courier to Kesa, in-

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forming her of the mental condition into which she had fallen; and the dutiful daughter at once hastened to her mother's side. To her surprise and relief the old lady appeared in no way afflicted with ill-health. That she was in an unusual mood, however, was evident; for she was cast down and speechless. Kesa inquired solicitously but Koromogawa maintained an inexplicible silence. She did not offer her daughter even the accustomed greeting and salutation demanded by propriety. Could it be that the old lady had gone mad?

Suddenly assuming an erect and dignified attitude, the old lady thrust the handle of a keen-edged dagger into the hand of Kesa and besought her daughter to release her of life.

"What can you mean, my mother?" gasped Kesa. "I do not understand you!"

"Probably not," responded the old lady, with great self-control. "But hear what I have to say! You know that Endō is an impetuous creature, and he will be here in a little while to make arrangements with us for the execution of his villianous plans. If he suspects that you may reject him, as in honour you are bound to do, he will at once slay me. If I am to die, let it be at the hand of one I love; let it be at your hand my daughter, rather than at the hand of a ruffian and a beast!"

"Put away the little sword, and cease your anxiety," pleaded Kesa. "Leave the responsibility to me. I have brought this calamity upon you, and I claim the right to bear it all."

As Kesa said this her heart was filled with unutterable sorrow, but on her features there shone an inexpressible beauty.

Even as they spoke there was a noise without; abruptly the *shōji* flew back, and there was Endō, the two-sworded man. As he boldly entered, Kesa unconsciously arose, at the sight of the man she detested. Thinking she was about to escape, he caught her by the sleeve and warned both the women not to move. In his free hand he flourished a bright blade.

Kesa beamed upon him fearlessly, and with one of those sweet fascinating smiles that even he could not resist, she assured him that there was no need to be so anxious and excited. "If I have grieved you, forgive me; but it was only to test the sincerity of your love for me."

Reseating herself, and now released, Kesa continued: "I have, as you know, been married to Wataru for some time; but I am ready at any moment to leave him, if it must be. The only thing that grieves me is the



THERE WAS ENDŌ, THE TWO-SWORDED MAN.

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thought of my mother. But if you love me with the passion you profess, spare her all annoyance, and I shall be glad to go with you. You are aware, however, that such a thing cannot pass without infamy while Wataru lives. It lies with you to end the life of Wataru."

At this unexpected turn of affairs Endō was overjoyed. "The time unto his end shall be brief," he assured her." I will forthwith depart and bring his head unto my beloved."

He arose at once and was about to start on his bloody mission when Kesa touched his sleeve and said: "Be not so rash! There is no need to hurry thus! You know that Wataru is a samurai, like yourself, a man of no mean skill in self-defence. Rather than risk your life in open combat, take my advice! To-night Wataru will eat with me his last feast, and will take more than the usual quantity of saké. Then I will wash his hair, as is my custom. Come into the sleeping room at midnight, and sever the head you find wet."

The couple parted. Endō went his way and Kesa to her husband. As she conversed with Wataru, it seemed to her that she loved him more deeply than ever; but as she realized it was their last evening together, she burst into tears. Wataru was greatly concerned about her, caressed her and tried to soothe her, but he could not make out the cause of her apparent hysteria; for she as suddenly burst into smiles and sweetly contagious laughter. It was her effort to hide her real feelings, which she succeeded in doing when he accepted the proposal to have a little feast with her.

"O it's nothing, dearest," she answered Wataru. "To-day I had word of the uncertain condition of my mother, and I have allowed myself to brood too much upon it; that is all."

As the feast proceeded Kesa helped her husband plentifully to the delicious rice-wine. Before the repast was over, he lay asleep on the tatami. Kesa at once made preparations for the fatal shampoo. . . .

The hour was getting late, and the beautiful wife hurried into the sleeping room, lest Endō should arrive . . . . In the dim light of the andon she could see a crouched figure creeping slowly towards the bed. The man felt carefully and cautiously along the ends of the futons for the wet hair hanging over the *makura*. His hand touched the wet locks but a moment; and they were very wet. Then drawing his sword, he seized firmly the hair, and with one prolonged stroke, severed the head from the body. Still grasping the gruesome trophy he ran out of the house.

The bright moon had just cleared the tops of the ancient pines around the mansion, and there was silence everywhere. Endō felt the warm blood as it now and then dripped on his bare feet; but he was too much wrought up to look at it. At last he noticed that the wisp of hair in his hand had the feeling of being newly cropped. Holding the head up to the moon-light he gazed in terror upon the pale motionless features. It was the face of Kesa, still beautiful even in death . . . . When Endō realized that she had, and at his hands, thus sacrificed her life to preserve her honour unsullied, he fell in a faint and cried for the gods to crush him and the curse of the ancestors to follow him.

Struck with remorse verging upon insanity, Endō gave way to his better self and bravely bore the head of the beautiful wife to her husband. He found the bereaved man girding himself and preparing to avenge the murder of his wife. Humiliated and repentant Endo fell down before Wataru, confessed everything, relating the story from beginning to end, and implored the wronged husband to despatch him without delay. But when Wataru heard the confession of Endo, he sheathed his own sword and handed the proffered weapon back to the murderer. Endō refused to take it, still stretching out his bared neck as for the executioner; but the stricken

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husband refused to wield the fatal stroke.

"What good is there in slaying you, you poor, wretched creature," he at last began. "There is now no happiness left for me but to devote the rest of my days to my Lord Buddha, and to live in hope that one day Heaven will bring me to her again."

So saying, with one dramatic sweep of the sword he severed the knot of hair from his head.

Endō immediately did likewise; and he also became a priest, being the famous Bungaku of Japanese history.

ONZAN.

The Divinator

AFTER a long journey, a traveller came to a small town, and began to search for an inn where he could spend the night. As the night was wearing on and he was foot-sore and weary, he asked admittance at the first house he happened to pass. This house was very large and wore a dilapidated air, and what was his astonishment to find that the only inmate was a young woman. She appeared not in the least surprised to see the stranger, and acted as though she had expected him.

So he took a nights lodging there, and the next morning, after he had finished his breakfast and paid his bill, he was about to start once more on his journey, when the lady of the house stepped up to him, and said abruptly:

"You must not depart until you pay me the one thousand *ryō* which you owe me."

The traveller was somewhat taken back by this extraordinary conduct of the young woman, but after a moment's reflection, he nodded wisely to himself, and retired into an inner room. Alone and unattended he produced from his kimono several sticks of bamboo, and became suddenly deeply absorbed in the science of divination. Some time passed and at last he called the young woman to him.

"Was your father a fortune-teller?

"Yes, he was."

"What are your reasons for thinking that I owe you such a large sum of money?"

The young women then answered:

"When my father lay on his death-bed he revealed to me my future and told me that on this day of the month in ten years to come a traveller would stay the night here. This man was to pay me one thousand *ryō* which he owed me. If I became short of funds I was to sell the household effects one



THE GOLD PIECES FELL OUT UPON THE FLOOR.

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by one to pay for my daily rice.

"Well have I remembered my father's words, and I have dragged out a precarious existence by disposing of my worldly goods. Since the beginning of this month everything in the house has been disposed of, and I was on the verge of starvation. So I was waiting impatiently for the coming of the day named by my father. You came and sought a night's lodging, just as my father foretold, and now I want the money."

The traveller did not answer, but led the young woman in front of a large wooden pillar in the corner of the room, and pointing to it said:

"There is hidden within the recess of this pillar the gold of which you are in quest."

The young woman appeared to doubt his words, and he went on;

"Your father was a divinator and when he saw that his end was near, he looked into the future and saw that if he left the money in your possession you would soon spend it all and become very poor, and in order to prevent this he hid it in the pillar. He also foresaw that in ten years a brother divinator would be able to tell you the secret."

Thus saying, he struck the pillar which resounded with a hollow sound, and at the same time the gold pieces fell out upon the floor.

Hastily the traveller departed on his journey leaving the astonished young woman to gather up the golden hoard, with which she was able to obtain peace and comfort for the rest of her days.

F. YAMAZAKI.

A Famous Steed

JAPAN is a country where every semblance of courage and valour, whether in man or beast is highly respected. Even a horse that leaves his mark on local or national history will have a monument erected to his memory. In the old feudal days, just as a noble was known as one who owned a province and lived in a castle, so a samurai was a man of the horse and spear; and the samurai that could not afford these essentials of equipment, was regarded as below rank. To be counted a gentleman of old Japan, the soldier had not only to excel in archery, jujitsu, and the use of the sword, but also in horsemanship; and the matter of improving the breed of horses came to be of great importance. This was carried to a high degree of excellence, and some of the famous chargers of feudal days have left in history a name as undying as the fame of their master.

Among the ten most noteworthy steeds of old Japan none are regarded with more veneration than *Okage*, the brave charger ridden by Akechi Samanosuke, the trusted lieutenant of Mitsuhide, a general of the great Ota Nobunaga. The story of Mitsuhide's rebellion against, and defeat of, his master, whose position of shōgun he usurped after murdering him, is familiar to students of Japanese history. But though the usurper had forced the assent of the Imperial Court at Kyōto and seemed settled in the shōgunate, his career was destined to come to a sudden termination; for as soon as Hideyoshi, the greatest soldier of the murdered Nobunaga, heard of his lord's violent decease at the hand of a colleague, he immediately returned from the front of battle in the Province of Bingo, to crush the usurper and avenge the vile deed.

At Kaganonawate in the Province of Yamato on the 2nd of June, in the 16th year of Tensho, the decisive struggle closed with the complete rout of Mitsushide's forces and the barest escape, with a few followers, of the leader himself. To-day as one passes the little railway station of Yamasaki between Osaka and Kyōto, one cannot well fancy the awful scenes of carnage that took place near there on the occasion of the fierce conflict named. By a secluded road that led through the Yamato mountains the worn-out fugitives

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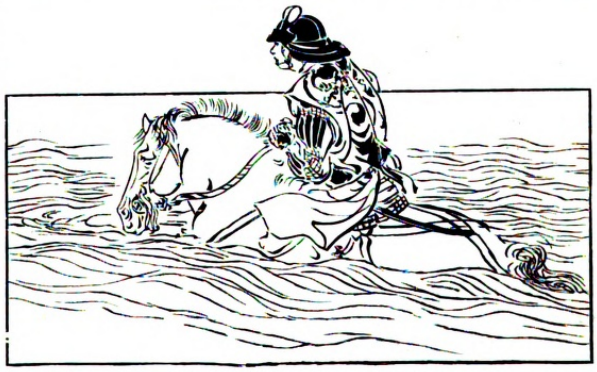
at last reached a place of rest in a Buddhist temple, Ruishoji, in Nishi-no-go, where they found a few other survivors that had preceded them. To emphasize the hopelessness of such a disastrous defeat, came the still more crushing news of the fall of Mitsuhide's castle, left in charge of his son, which gave the death blow to the rebel cause. "It is all over with me," cried Mitsuhide; and he was preparing to commit hara-kiri, when a faithful retainer suggested to him the wiser plan of flying to his uncle in the castle of Sakamoto, from which point of vantage he might try his fortunes anew.



Divesting himself of the conspicuous armour of a generalissimo, which he deemed it advisable to do on the entreaty of his retainer, Miyake, so that he might have some chance of escape in case of detection, Mitsuhide set out dressed as a plain soldier with a party of thirteen other fugitives, across the mountain path to Sakamoto. Weakened by long privation and unceasing anxiety they were persuaded to seek rest at the hut of a relative of one of the party in the tiny village of Ogurusu. A son of this villager, who chanced to follow the fortunes of highway robbery, on finding out who the strangers were, determined to attack the party and win the reward sure to come from sending the head of the traitor to Hideyoshi.

Knowing that every member of the party was a tried soldier, the young criminal feared to attack the party *en masse;* so he persuaded his father, who had consented to the plan, to induce the guests to start on their journey separately, so as to avoid suspicion and be the more likely to escape capture by the pursuers sent out by Hideyoshi. To be able to distinguish Mitsuhide from the others, the father and son slyly inveigled him into wearing a straw rain-coat over his head, which they assured him would prove an effective disguise; and then the son went ahead to waylay the victim.

After due expression of gratitude for hospitality received, Mitsuhide and his party set out individually along the mountain road, the great man leading some distance ahead. Just as Mitsuhide was descending a decilvity leading to the valley of the Ogurusu, the young highwayman stepped out stealthily from the bamboo thicket behind the traveller, and



PLUNGED WITH HIS MASTER INTO THE LAKE.

thrust him through with a spear. Fearing capture, the young man hurried away leaving the corpse of Mitsuhide on the road. When the rest of the party came up they were, of course, filled with dismay at the sight of their dead chieftain; but as they knew the pursuers were hard on their track, they must drag on at all possible speed to the castle of Sakamoto, taking only sufficient time to inter the body of their dead master in the bamboo forest.

Now it was just at this juncture that Akechi Samanosuke, master of the famous horse,

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Okage, enraged at the defeat of Mitsuhide at the battle of Yamasaki, had left his castle of Adzuchi to render what assistance he might to the lord of the castle of Sakamoto. Arriving with his forces near the village of Otsu on Lake Biwa, he encountered the enemy's lines in command of Hori Kintaro, a celebrated general of Hideyoshi, and there suffered bloody defeat, the waters of the beautiful lake being encrimsoned with the blood of the slain.

But Akechi Samanosuke, riding on his famous charger, had from a distant hill, been watching the progress of the battle. Seeing the discomfiture of his forces, he at once rode to the battlefield, and called on his soldiers to follow him to death. "Behold the exploits of Akechi Samanosuke," he cried, as, covered with a grand array of armour, he spurred his brave horse to the charge, and plunged with the fighting remnant of his army among the ranks of the enemy. On his head was the famous Minotani helmet. His back was decorated with the terrible dragon arms, painted by the celebrated artist, Yeitoku. The battered and broken few gathered faithfully and bravely around their leader and the battle began anew, but though they fought with great valour, the odds were too much against them; and only when their heroic leader saw them cut down to a man, did he ride out from the scene of blood. Reaching the water's edge the valliant horse plunged with his master into the depths of the lake. Across a distance of some seven miles the brave beast swam to the castle of Sakamoto. On the shore behind stood the astonished enemy, gazing as though they could not believe their eyes. They too had horses; but none dared to follow; none ventured to pursue.

The escaped warrior touched shore safely, landing under the pine tree of Karasaki. Samanosuke dismounted and wiped his dripping brow. The pine tree that shaded him still stands and is one of the historic sights of Lake Biwa. Knowing that his pursuers were approaching by land, Akechi Samanosuke rode to the castle of Sakamoto, where he tied his horse to a window lattice and took out his *yatate* to write a last message to Hideyoshi: "The brave horse, *Okage*, that bore me safely over the lake, I present to you." This, together with the famous fan on which was painted a red orb, he affixed to the saddle of *Okage*, and then made his way in a dignified manner into the castle. The fortress after a brave defence, yielded to the forces of Hideyoshi; the remnant of the defenders put themselves to the sword, and the brave charger of Akechi Samanosuke came into the possession of the Taiko-Sama, Hideyoshi.

THE HILLS OF KAMAKURA

By Ariel

O hills, soft surging, lost in haze,
Where dust-strewn generations lie,
The patriot gives you pensive days,
And ponders on the time gone by.

Again the Empire's silent city
Wakes its million-peopled streets;
Again up flares the ancient glory
Of the phalanzes and fleets.

The vision breaks, and soon between,
Appear, by touch of strange device,
The spirit-moulded hills serene,
The far green leagues of ripening rice.

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Current Japanese Thought

Physical Degeneracy

That the intermarriage of near kin long persisted in ends in the physical degeneration of later generations is a scientific fact about which there can be no doubt. And it is equally true that the first step in the re-invigorating of a worn-out stock is the introduction of some fresh healthy blood into the family veins.

These two scientific facts have been much neglected in Japan. Marriages between cousins and other relatives just outside of the limits imposed by our civil law have been, and are, very common, and especially so among the aristocracy on the one hand and the country people on the other.

The warrior-nobility, the daimyō;—and the court-nobility, the kuge, formed in the ancient times, as they do in fact even now, a small exclusive class, who looked down upon the commoners with contempt, and refused to enter into alliance with anyone that did not belong to their own small set. In process of time the kuge and daimyō all became consanguineous so that the marriages between these families which still go on are all more or less the matrimonial alliances of kinsfolk.

For altogether different reasons, the peasants in our country districts have always been much restricted in their choice of wives, and, shrinking from seeking brides from distant localities, have gone on for centuries intermarrying among the same few neighbouring families, so that now in a country village it is very difficult to find a family that is not connected with every other family in the village by affinity and consanguinity. There is always the fact that the near is more potent than the remote; in the same village, a bridegroom's family are in a position to know everything about a bride's dowry, position, and character; when a bride is sought from elsewhere, these necessary enquiries are always more difficult.

It thus happens that marriages between kinsfolk are more frequent in the peasant's class and among the nobility than in any other class of our people, and it is precisely in these two classes that we find the greatest number of physical degenerates. Adoption does not remedy the matter very much, because, the adopted son is generally sought for out of the same class as that to which the bride herself belongs. The nobleman has in this respect one slight advantage over his poorer peasant brother. He can adopt as his heir, not only the son of another nobleman of the same rank, but also his own son by a secondary wife, who belonging to a family of lower rank, at least imparts a strain of new blood into the lineage. Had it not been for this fact it is possible that many ancient families would have died of inanition. But then, what becomes of the supposed blueness of aristocratic blood? We should like our people to give this question their serious attention.—*Tokyo Nichi Nichi Shimbun.*

———o———

THE above is but one of the many voices which have lately been asking inconvenient questions about the supposed physical degeneracy of the Japanese, and one prominent paper has recently gone so far as to advocate the compulsory celibacy of the physical undesirable in order to improve the generations yet unborn. The exact contrary, however, is what is really taking place in Japan. Fifty years ago the Japanese was certainly on the downward grade as to physical condition. The causes mentioned in the above article, and others, were at work, and the evil was of old standing. The downward progress

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could not be arrested at once, and modern methods of gathering and publishing public statistics have made it more conspicuous than it formerly was. Nevertheless, there are signs that the corner has been turned. During the whole of the Tokugawa period the population of this country steadily decreased; since the commencement of the new regime fifty years ago, it has been rapidly increasing. Compulsory military service and compulsory education, with gymnastics, have sensibly raised the standard of physical well-being, and the general movement which the extension of railways, etc., has brought into the country is breaking up that rural isolation which in the old days forced the country people to intermarry with their neighbours and kinsfolk. A new aristocracy is rapidly growing around the daimyō families and putting new vigour into the nobility. And the food of the country is improving. Japan is certainly not showing any tendency towards race-suicide.

Theatre-goers Why is it, asks the *Yomiuri Shimbun* that European theatres attract larger numbers than the Japanese, and that a play produced in this country never gets the long run that a similiar piece may obtain in Europe. And why is it that the theatrical business is so much more profitable in the West than it is in Japan?

It might be answered that European actors are more skilful, and European theatres better equipped. Such a statement would be only partially true. Some European theatres are inferior in equipment to some in this country, and in Europe, as in Japan, it is not always the best-equipped theatre that attracts the greatest crowds. The success of a drama does not always lie in its own intrinsic merit: a great deal depends on how it is staged and acted, and a very great deal on how it is advertised.

The audience in a European theatre is drawn from a far wider circle of patronizing public than in the case of Japan. It is not an uncommon thing in the stage world of this country, when a new play has been successfully put on the boards, to full houses, for the management to congratulate itself on the fact that "there have been some new faces" in the boxes or stalls. So limited is the circle of theatre-going people in Japan, that every play sees the same spectators, and that the management must fain content themselves with this state of comparative stagnation. The regular and constant clientèle of any theatre in Japan, the people upon whose attendance the management may safely count, are the "geisha," the patrons and proprietors of restaurants and houses of assignments, the denizens of the demi monde quarters, the tradespeople connected with the fish and vegetable markets, and the speculators on the Rice and Stock Exchange. Outside of these classes of society there are comparatively but few to be found that patronize dramatic exhibitions.

These are the classes which, under the Tokugawa regime, were so effectively bullied and kept under by the arrogance of the samurai. Their lot made some compensation necessary, and they sought it, in visiting shows, in crowding to the lecture-halls of the story-tellers, but, above all, in their patronage of the theatre. Here they were the cream of the audience, and while they forgot their own sorrows in the moving spectacle of some tragedy, their wives and daughters were able to give way to the feminine love of exhibiting smart dresses.

The times have changed during the last half century. There are now six times as many theatres as there were in the days before Meiji, and the classes which were formerly the sole patrons of the stage, have lost much of their former exclusive influence. Still, it is to these classes that the theatrical managers mainly look for their daily bread. A geisha of standing will generally visit a

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theatre five or six times during the performance of a play. The first time she probably goes of her own free-will, because she is really curious to see what the new play is like. The rest of the times she goes because the lessees or some of the actors have wheedled her into buying tickets that she does not want.

Undō (in connection with such enterprises we will call it "touting") is the prime, nay, some would have it the sole factor in the commercial success of a Japanese drama, and a short while ago, when a combination of famous actors of the new school was about to bring out a grand new play under circumstances of the most favourable kind, the business manager is said to have given vent to his feelings in the following words:—"You may act, gentlemen, as finely as you like, and you may wear the most elegant costumes, and have the finest scenery in the world. But if you don't go round personally on touting expeditions among your friends, you won't make a success of your grand new play."

Since Undō is thus the secret of dramatic success, actors, manager, attendants and boys, even the proprietors of the tea-houses which surround every theatre must do their best to attract visitors. Without this touting everything must fail. But these persons have only a limited sphere of action, their acquaintances are not widely spread over all the ranks of society, there are many classes to whom they have no access, and their touting is perforce limited to the same old restricted circle of patrons. Should these fail them there would be but a poor prospect of profit.

In Europe the case is very different. The patrons of the stage are drawn from all classes, and the appeal is made to society in general instead of to individuals drawn from certain grades only. People will go to the theatre without compulsion, and the writer has read in a London paper of a wedding party of over fifty persons being taken to the play by a bride and bridegroom. It is calculated that in London 150,000 people go to the theatre every evening. Again, European cities, especially the capital cities, are thronged every year by tourists, from America and elsewhere. Nine out of every ten of these tourists pays a visit to a theatre, and it is calculated that in London, where there are about 500,000 tourists every year, over a million visits are made by tourists to the theatres, the average amount spent by each such visitor being one yen and fifty sen (three shillings in English money).

But how many of the thousand tourists that visit Tokyo deem it worth their while to go to a Tokyo theatre? Or how many of the country people who flock to the capital at certain seasons of the year, consider a visit to the play as being an essential item in their round of sight-seeing? The Tokyo theatrical managements are obliged to omit from their estimates all hope of income from visitors and tourists. And yet, if the Tokyo theatres could earn from all sources the amount that London playhouses earn from visitors alone, they would do well.

Can it be that the European has more love for the theatre than the Japanese? Is there any a priori reason for this?

———o———

THE writer of the above article, Mr. Matsui Shoyo, is a recognized authority on subjects connected with the drama, and has himself written both novels and dramas. A few years ago he visited Europe for the purpose of studying the modern theatre.

There are many obvious reasons why the Japanese stage cannot rival the European stage in power of attraction. When a play begins at eleven o'clock a.m. and goes on with intervals until 8 p.m. or later, leaving the spectator quite exhausted at the end, it implies one day entirely off work, and one

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day of exhaustion and languor to follow it. People that have to work cannot afford the time for frequent visits to the play. A playhouse which would make the innovation of commencing in the evening, say about 6.30, and finish by 11, would find that, by not clashing with business hours, it would attract more people. The great facilities for transit which now exist in Tokyo make these hours possible at the present day. When there were no tram-cars, the immense distances made late hours impossible. Late hours would mean larger houses, and consequently larger profits.

The language of the stage has also, hitherto, been a great obstacle. Let the dramas be intelligible to the people, on subjects which touch them from their nearness to what they themselves have experienced, and the audience would come from a wider circle than is now the case.

The drama is a great means of popular education, through the imagination. The Japanese are singularly lacking in the imaginative faculties, and nothing is done to supply the want by means of education. This is the a priori reason why the bulk of the Japanese people are such poor theatre-goers: it is also perhaps the reason why Japan has hitherto contributed so little in the way of original thought to the intellectual stock of the world. It is a thing to be regretted: it can also to some extent be remedied.

Observance of King Edward's Death

It would be ungracious in the writer of these notes on Current Japanese Thought were he to allow this number of *The Japan Magazine* to close without a few words of gratitude to the Japanese people for their many and spontaneous expressions of sympathy and condolence with Englishmen over the death of King Edward VII.

The sympathy shown has been thoroughly genuine. It has been more than official: it has been expressed in a hundred ways by high and low alike, and he would indeed be a purblind wretch who should fail to see or be touched by so many tokens of respectful and kindly fellow-feeling.

To England's new-ruler, we desire to convey our sympathy and good wishes. He comes to the throne at a critical moment in the history of his country, and we wish him a prosperous issue out of the perplexities which must beset him. At such times as these one nation may learn much of its neighbours. Japan has learned very much from England in the past few years; it is possible that she now may be able to repay her debt in some degree by giving to her ally some of the experience, political and otherwise, which she has gathered for herself during her long centuries of varied history. It is this hope that justifies the existence of *The Japan Magazine*, which lives only to be an interpreter.

A. L.



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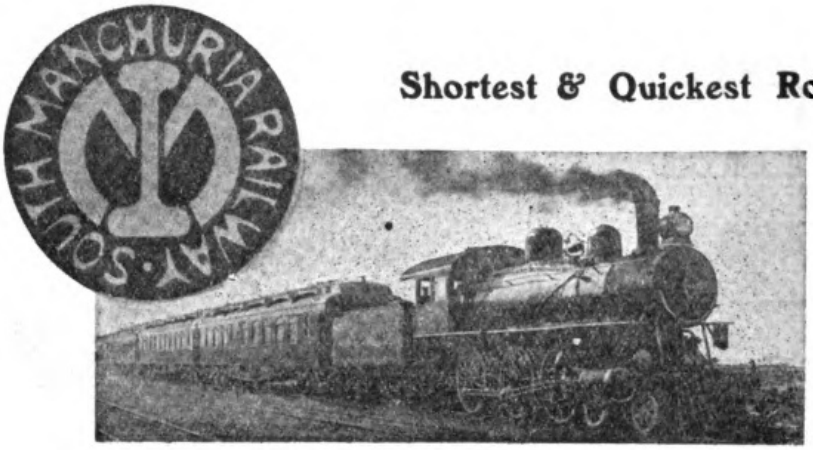
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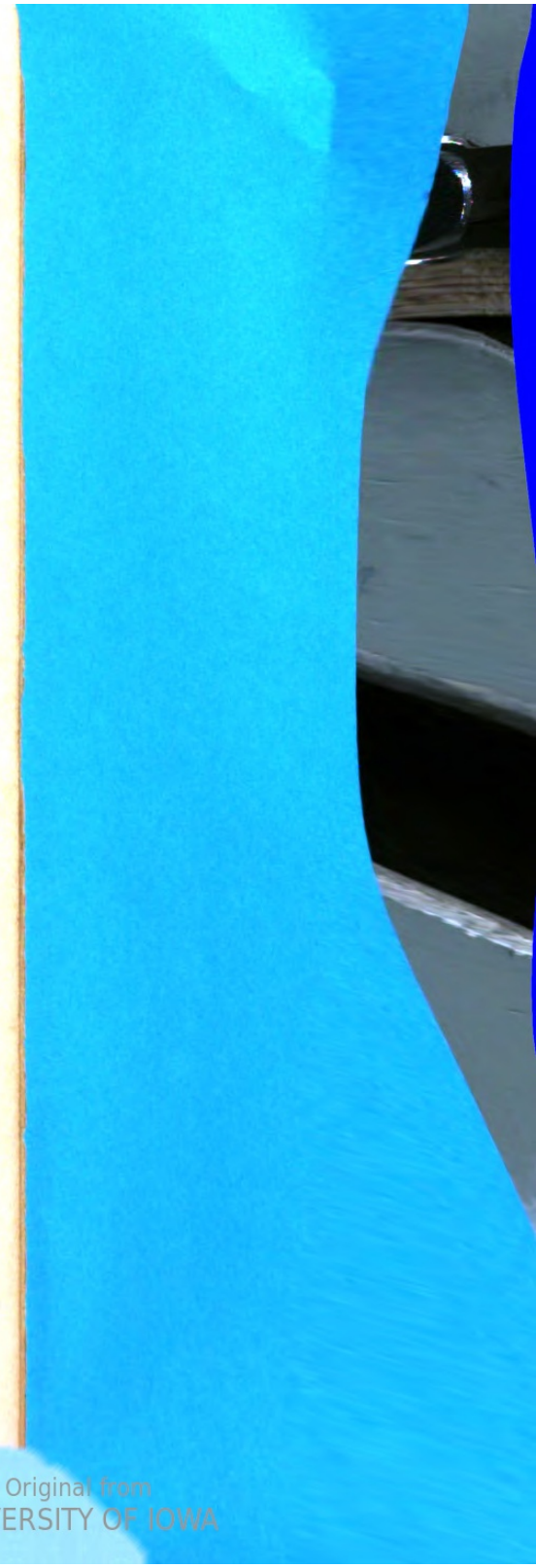
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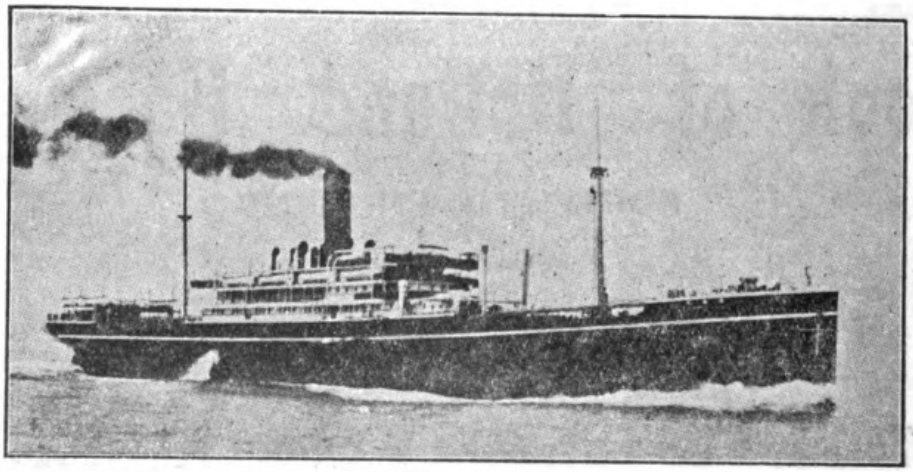
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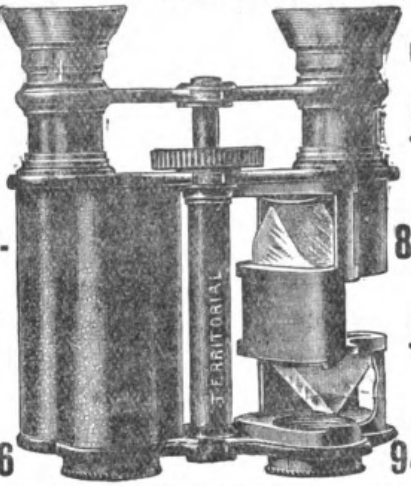
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Social Center of the Capital

THE IMPERIAL HOTELS, Ltd.

AISAKU HAYASHI,
Managing Director.



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ESTABLISHED
1873.

Formerly The First
National Bank.

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LIMITED.

Capital (paid up) - - - Yen 10,000,000
Reserve Fund - - - - - „ 5,200,000

DIRECTORS

BARON E. SHIBUSAWA, PRESIDENT.
H. MITSUI, ESQ. Y. SASAKI, ESQ. T. KUMAGAI, ESQ. Y. KUSAKA, ESQ.

HEAD OFFICE
No. 1, Kabuto-cho, Nihonbashi-ku, Tokyo.

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OSAKA,
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YOKOHAMA,
YOKKAICHI,
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BRANCHES IN COREA
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Every Description of Banking business transacted.
The Bank has Correspondents in the Principal Cities and Towns.
Special Safe Deposit Boxes are provided in the vault of the Head Office.

Y. SASAKI, General Manager.

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日本一の新報 時事

THE

"JIJI SHIMPO"

The Greatest and Most Influential Newspaper in Japan.

THE "Jiji Shimpo" is a daily journal founded by the great intellectual light and leading revolutioniser of thought of New Japan, Mr. Fukuzawa Yukichi., It is 29 years old and possesses the proud record of having never once deviated from its original policy and principle of upright and absolute independence. The largest in reading and advertising space, it stands unrivalled in Japan, in the richness of its matter, in the fairness and sincerity of its observations, and in the accuracy and promptness of its reports.

To say nothing of every part of Japan, the "Jiji Shimpo" has readers widely scattered in China and Korea. Furthermore, its readers are on the whole people of the moneyed class and more influential in that respect than those of other papers; and it is a well established fact among the advertising public that its columns are the most effective and above comparison with others.

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THE "JIJI SHIMPO" OFFICE,
TOKYO, JAPAN.

P. S.—Should any doubts be entertained as to the statement made above, the proprietors of the "Jiji Shimpo" ask you to kindly consult any Japanese who may reside in your country.

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廿五日

▲貿易品博覽會主催にて午後一時より勸業協會樓上に講話會を開けり其講演者及び題目左の如し。

商業教育に就て　石川高等商業教授

水産製造法　松崎水産技師

▲五月四日横濱解纜天洋丸にて渡英の途に上る可き實業渡英團員の爲め東京實業聯合組合主催となり柳橋龜清樓に於て送別會を開く

廿六日

▲伊賀白米輸出同業組合主催の全國白米品評會は賞品及び賞狀授與式を行へり。

▲日本橋區新大阪町和洋織物商村田商店にては日本橋倶樂部にモスリン陳列會を開催せり。

廿七日

▲東京商業會議所役員會開催、四十二年度事務報告并に決算報告に關する下協議ありき。

廿八日

▲實業聯合會は臨時總會を東京商業會議所に開けり、同席上に於て目下上京中なる鐵嶺商品陳列館長早間正志氏は鐵嶺地方の農商業實況を詳細報告せり。

▲京都市の瓦職工は賃金引下の件に不平を起し午後より同盟罷業を企てたり。

▲韓國觀光團名古屋に來着せり。

廿九日

▲韓國觀光團の一行は午前に新古美術展覽會と教育品展覽會を見午後二時半名古屋共進會を見物せり。

卅日

▲福岡縣主催の九州聯合共進會は褒賞授與式を行へり農相代理として押川農商務次官臨場す、受賞者は左の如し。

一等　二百十一人　二等　八百四十八人

三等　千八百卅人　四等　五千二百八十二人

功勞賞　十八人　追賞　五人

▲生産調査會委員は左の如く發表さる、副會長は澁澤男爵幹事は織田、片山の兩農商務參事官なり。

平井晴二郎　渡邊　渡　仲小路　廉

若槻禮次郎　押川　則吉　佐藤　昌介

石井菊次郎　一木喜德郎　手島　精一

横井　時敬　松崎藏之助　高橋　是清

箕浦　勝人　田　健次郎　中野　武營(以下略)

▲編輯室の窓から▼

我々は山下町のアドバタイザー社内の樓上で編輯に從事して居る、窓から外を眺めると帝國ホテルの建築物が見える、高架鐵道の線路が見える、十年前には嚴然として殘つて居た江戸城の外濠は既に半埋められて、家光將軍時代に出來たと云ふ山下橋も今や僅に名殘を留めて居るに過ぎない。濶達な三代將軍が此邊に鷹狩に出た面影を忍びつゝ、我々は日本の事物を世界に紹介せんと本誌の編輯に從事してるのである、時代の變化に驚くのは陳腐ではあるが興味は常に新しい。

（ふ　生）

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▲阪神印度貿易業者は濱寺公園に第一回聯合會を開會
▲仙臺商品陳列會は物産陳列場にて開催。
▲實業渡米團は午前十時より名古屋商業會議所に於て紀念會を開けり

十一日

▲大藏省に於て稅關長會議開始、
▲第三回福島縣農事講習所同窓會品評會、會津物産會産牛馬共進會の褒賞授與式あり。

十二日

▲大日本鑵詰業聯合會は第五回大會を東京にて開催。

十三日

▲東京市の有志實業家は海外各博覽會に對する出品奬勵の目的にて外博出品協會を組織せり。役員左の如し
會長　星野錫△理事會和嘉一郎外六人。
▲九州履物商大會は筑前國福岡市に開催。
▲關西九州製造業者大會は博多商業學校内にて開く。

十四日

▲午前十時、農商務會議室にて地方實業主任官及び技術者を召集し諸問會議を開けり、下岡農務局長の開會辭及び小松原農相の訓示あり。
▲清國觀光團新橋停車場に到着、直に東京見物をなせり。

十五日

▲東京莫大小商組合大會午前八時より下谷市村座にて開會。
▲福岡市にて特許大會開催。
▲第三回日本米穀商大會、此日より三日間愛知縣廳議事堂に開かる、出席者三百餘名。

十六日

▲農商務省の産業視察員なる村上參事官は其擔任地たる九州地方に出張せり。

十八日

▲清國觀光團は第一回貿易品博覽會を視察せり。
▲大阪商業會議所總會午後七時より開會。
▲伊太利萬國博覽會出品協會は農商務省陳列館樓上に於て發起人總會を開き職員を左の如く選擧せり。
會頭男爵　武井　守正　理事長　平山　英三
理事　長沼　守敬　同　山本安三郎

十九日

▲大阪商業會議所役員會を開き清國觀光團歡迎に關する諸般の打合せをなせり。

二十日

▲東京商業會議所臨時總會開催、大橋副會頭、白石書記長渡清の議可決せらる。

廿一日

▲全國硝子業者大會、名古屋市にて開催、來會者二百五十餘名加藤市長の祝辭あり。

廿二日

▲名古屋離宮御滯在中の東宮殿下は午前九時半共進會場に行啓せられたり、又閑院宮同妃殿下も午前十時に成らせられたりき。
▲大阪滯在中の澁澤男爵は中之島公會堂に於ける大日本商業學會主催の學術講演會に於て左の講演をなせり
兎角商工業に從事する實業家は公德心に缺くる點あるより世間或は特に商業道德の鼓吹を必要なりと說く者あり我々實業家は此點に於て深く顧る所なかる可からず云々。
▲横濱商業會議所役員會は午前九時より開催、日米兩商業會議所聯合協議會に大谷會頭を横濱會議所代表委員と爲す事に決定せり。
▲小松原農相は地方官會議の席上に於て漁業法改正と共に遠洋漁業奬勵法に付き一場の訓示をなせり。

廿四日

▲横濱取引所にては午後一時より横濱グラウンドに於て合併祝賀の大園遊會を開けり。

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四月の商工業界

四月一日

▲旅順工科學堂授業開始、日本人五百名、清國人五百名を容るゝ設備を爲し第一期生として百十八名の學生を得、向後四年にて豫定人員に達せしむる筈也。

▲東京勸業協會陳列所に於て貿易博覽會開催、午前十時に其開場式を行ふ、武井會長の挨拶に次て小松原農相阿部府知事尾崎市長等の祝辭ありき。

二日

▲左の如き勅令官報にて公布さる。

花筵檢査規則中改正の件（輸出花筵は花筵檢査所の檢査に合格するを要す、檢査後加工したる時は效力を失ふ、七月一日より施行）

三日

▲大日本蠶絲會、福岡市にて開催、伏見宮殿下より令旨を賜はりたり、來會者一千餘名。

▲北豐島郡物産共進會、板橋小學校内に開催さる、總出品數は三十類、二千九百九十二點に達せり、

四日

▲名古屋商業會議所に於て全國菓子飴業者大會開かる席上梶川農商務技師の講演あり大要左の如し、日本には家屋織物器具等皆日本固有の特色あり、菓子も亦其一たるを失はず、茶を使用する風習ある我國は茶に調和す可き菓子を製造す可し、卽菓子も日本固有の美點と特長とを維持する必用あり云々。

五日

▲第一回愛知縣織物同業聯合會、愛知縣會議事堂に於て開かる、來會者三百名左の決議文を朗讀し正午散會す。

決議文

愛知縣の織物業の發展の爲め相當工業試驗場の設立を其筋に請願する事。

▲東京數學物理會の主催なる學術通俗講談會、午後六時より東京法科大學教室にて開かる、田中館理學博士の「氣球及び飛行器の話」ありき。

六日

▲花筵同業組合は輸出花筵取締法の公布に付き臨時總會を御影集明館に開き（一）不合格花筵輸出禁止に關する件（二）花筵檢査標準に關する件の二提案に對し協議せり。

▲長崎佐賀兩縣清酒品評會佐賀市に於て開かる

七日

▲道府縣穀物改良協議會、農商務省會議室に開かる、出席者は米穀檢査所長、取引所役員同業組合代表者等

八日

▲第六回全國商業會議所事務協議會名古屋商業會議所に於て開會。

九日

▲全國商業會議所事務協議會引續いて開會、證明所設置并に仕切書に關する議案を協議せり。

十日

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幕間　浮藻音

喜多村綠郎の藝者小篠は成金の野狐禪五坂熊次郎の辱めを受けまいと懷中鋏で喉を突いて、今や戀人稻木順一の暖い膝に倚りかゝつたまゝ息をひきとつた。江戸ッ子の勝田孝は伊達未亡人から七百圓を貰つて來て小篠を落籍し、義兄の順一に盡さんと此部屋へ馳せつけたが最早遲い。孝は口惜しさの餘り五坂を痛罵するが死んだ小篠は蘇生せぬのである、白鷺の裾模樣の付いた着物は亂れて、小篠の青白い頰に限り無き順一の熱涙がこぼれる、孝は熟と恨を籠めて血染の鋏を見詰める、やがて靜に幕が下りた。

本野工學士の詳細な說明を聽きながら一心に舞臺を眺めて居たキンケイド嬢は深く感動したやうに吐息をついて、左右の手を烈しく揉んだ。日頃は餘り冴えぬ頰が紅の色を帶びて茶色勝ちの眼が目的もなく天井の邊をさまよふた。

私は棧敷を出て窓に倚りかゝつた。冷い夜風が闇黑の中から湧き出るやうに私の額を吹く、窓の下は直ぐ本鄕座の中庭である、庭の中央の祠の屋根、燈籠、鳥居が周圍の電燈に照されて晝のやうに判然眼に映る、折柄しと〳〵降る雨の中を散り殘つた櫻の花が名殘なくこぼれて、小魚のやうな花瓣が祠の屋根にも鳥居にも亂れた。

『綺麗ですね、こう云ふ一夜が妾に日本を忘れさせぬ思出となるでしよう』

不意にキンケイド嬢が私の後に來て居て斯う私語いた、やがて一心に燈籠へ散り積む櫻の花を眺めながら、何か英詩を呟き始めた。下の廊下をいろんな女が通る、潰し島田の町家風の娘や、お納戸の羽織を引かけた年增や、電燈に横顏を照らさせながら櫻の花の間を縫ふが如く續いて行つた。

『藝者ガール、小篠！』

と不意にキンケイド嬢が叫んだ櫻の花の間から葡萄鼠のお召の裾をひきずりながら、白い素足をちら付かせた女の姿が見えたのである。氣のせいか其横顏が何となく凄かつた。之は本誌編輯部の同人が本鄕座を見物した夜の事である。

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平均約三十度の傾斜を爲し、炭層の厚さは最厚百七十五尺より最薄八十尺に至り、平均約百三十尺にして、炭層中の夾雜物は厚さ二十尺を超へず、含有炭量少くも八億噸に上るを以て、其の四分の一を採掘し得るものとするも、二億噸の出炭を爲すことを得べし、會社が政府より炭坑の引繼を受けたる當時の出炭高は一日三百六十噸に過ぎず、而も其設備は總て軍事の必要に出でたる急造的のものとして、一も永久の使用に堪ふるものなかりしが、會社は急速其改造に從事し、目下採炭する箇所は千餘寨三坑、楊柏堡二坑老虎臺二坑、合計七坑にして、設備改善の結果一日三千噸の出炭を有するに至れり。

右の外新に二大坑を採掘するの計畫を立てたり、卽ち千餘寨に一坑、之を大山坑と云ひ、四十二年十二月、千百六十尺の深さに於て著炭し、楊柏堡に一坑之を東鄕坑と云ひ四十三年四月八百五十八尺の深さに於て着炭したり、而して此兩坑完成の曉には、各坑毎日二千五百噸の出炭を有する豫定なり。

今毎半期に於ける撫順炭坑出炭高を示せば左の如し

期間	賣炭高	鑛業收入	同上支出
四十年度上半期	七六、九四九噸	六四七、〇六六圓	三四八、二五一圓
同　下半期	一二五、三七一	八三七、一五四	五八二、九六三
四十一年度上半期	二一一、三〇八	一、三二二、五〇三	八一六、一四四
四十一年度下半期	二三一、七〇五	一、三八〇、一一九	八五九、一三九
四十二年度上半期	三四四、四五七	一、九八三、二二七	一、三五五、六七二
四十年度上半期	九四、八九三噸	同下半期	一三八、四三一噸
四十一年度上半期	二〇四、五二九	同下半期	二八六、一九一
四十二年度上半期	三三五、四六七		

撫順及び烟臺の石炭は夾雜物少く有烟炭中の上等なるものにして、機關用は勿論、瓦斯及び「コークス」製造に適す、其の海外輸出は四十年度下半期には上海に千二百噸の試賣をなしたるに過ぎざりしが四十二年度上半期には上海香港、新嘉坡、天津、芝罘、韓國、臺灣等に於て七萬六千九百八十三噸を計上するに至り、滿洲に於ける需用も漸次增加するに至れり、今毎半期に於ける賣炭高及び鑛業收支を示せば左の如し。

（未完）

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四十二年度上半期　一、〇三九、四八　一、七〇、三三　五、八五八、一五八　二、六〇九、九七八

第二　海運

會社は廣軌列車の開通に伴ひ、歐亞交通上の便益を圖リ日本郵船會社汽船神戸丸を傭入れ、明治四十一年八月大連上海間の直航々路を開始せり、其便益は漸く世人に認識せられ、旅客貨物及び郵便物の輸送益々增加したるを以て、更に同社船西京丸を傭入れ、四十二年五月より神戸丸と共に毎週各一回の往復を爲すことゝせり今毎半期客貨輸送成績を示せば左の如し。

期間	乘船人員	貨物噸數	收入	支出
四十二年度上半期	一六〇	四九五	五、八三一圓	三九、五五三圓
同　下半期	八四八	一〇、三六四	六六、七五〇	一六四、六四六
四十二年度上半期	八六六	一三、九一五	九〇、一三五	二三〇、七三

四十三年一月より獨逸國「ハンブルヒ、アメリカン」會社は膠洲灣と大連間の交通を計る爲め上海大連間定期航海を開始したり、此船便は青島芝罘等寄港場所多きを以て、大連上海間四日を要し、滿鐵直營船便の二日を費すに比して二倍の差あり。

大連と日本內地との交通は毎週二回大坂商船會社の定期船あり、其他の不定期船を合せて大約隔日の船便あり。

第三　港灣

大連の築港は主として露國人の設計を襲ぎ其未成部分を補修するの計畫を立て、防波堤擴張、燈臺建設、港內浚渫上屋增築等目下其施設に從事せり。

埠頭荷役は四十年十月以後會社にて仲仕及び苦力を雇入れ之を直營することゝせり、今其以後の貨物積卸噸數及び埠頭營業收支を擧ぐれば左の如し。

期間	埠頭致著船數	船荷積卸噸數	埠頭營業收入	同上支出
四十　年度下半期	六四〇	四二〇、六五四	四二五、六四四圓	四九六、三五六圓
四十一年度上半期	六九六	三四三、四六三	三九、七九五	三八八、二〇六
同　下半期	七八一	七三五、二九	七〇一、〇三三	五八八、四七〇
四十二年度上半期	六七三	六二五、〇五三	六三七、一六六	五三五、五七〇

第四　鑛業

撫順炭坑は奉天府の東約九里に在り、其炭田は渾河に沿ひたる走向を有して、延長殆ど五里に亙り、渾河に向ひて

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れ、郵便物も亦此の線路に由ることゝなれり。

奉天、安東縣間の輕便鐵道も、目下客貨の運輸を行ひつゝあれども、現に改築の工事に從ひつゝあれば、明治四十五年に至りて、其竣工を見るに至らば、韓國を經て歐洲に往來するの便も開け、日歐の交通は再び一日を減ずべきなり。

會社は漸次左の鐵道及び船舶會社と連絡運輸の契約を結び。

日本政府鐵道院、清國政府鐵道
露國東清鐵道及び亞比里亞諸鐵道
大阪商船會社、露國浦鹽義勇艦隊

直通切符は會社の重要驛及び前記各運輸業者及び萬國寢臺車會社幷に「トーマス、クック」會社の各地代理店にて發賣せらる。

今連絡運輸に依り重たる都府に至る旅程を掲げん

大連聖彼得堡間	十一日	大連伯林間	十三日
大連倫敦又ハ巴里間	十四日	大連上海間	三　日
大連哈爾賓間	一日半	大連浦鹽間	二　日
大連横濱又ハ東京間	四　日	大連長崎間	三　日
大連神戸間	三　日	大連北京又ハ天津間	一日餘

滿洲の物産は大豆、豆粕、及び豆油を重なるものとし、高粱及び麥之に次くの有樣にして、長春を產地の中心點とし、廣く其南北に亙れり、故に其輸出の徑路は大連と浦鹽に分れ、南滿鐵道と東清鐵道とに由りて運輸せらる、近頃兩鐵道の間に運賃率協定の擧あるを以て、日ならずして一般の便益一層增加ずるに至るべし。

滿鐵會社の鐵道收入は開業以來長足の增加をなせり、安東線に於ては目下收支相償はずと雖も、之を差引きて尙多大の收入超過を見る、但し輸送貨物の主位を占むるものは大豆にして、其出荷は主として下半期に在るを以て、輸送貨物の數量及運輸收入は比較的下半期に多くして上半期に少きを免れず、收に其增減を比較せんと欲せば上半期は上半期と下半期は下半期と對照するを適當とす。

期間	乘車人員	貨物噸數	收入	支出
四十年度上半期	七四、三〇〇	五七、五二〇	四、〇九二、四三五圓	二、七五七、四四六圓
同　下半期	八〇七、九二一	九六〇、七七六	四、六七五、四三一	三、三四四、一六八
四十一年度上半期	九一〇、九四六	一、〇九一、六九〇	四、三五二、七五一	二、五八七、五九九
同　下半期	九五七、一九四	一、三五八、一二五	八、一六四、三九一	二、五七四、八二六

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社債八百萬磅を英國倫敦に於て募集することゝし、左の數回に分ちて之を募集したり。

	第一回	第二回	第三回
元金	四百萬磅	二百萬磅	二百萬磅
發行價格	九十七	九十八	九十七半
發行日	四十年七月十九日	四十一年六月一日	四十一年十二月十日
償還期	二十五ヶ年	三ヶ年	明治六十五年七月二十三日

此合計手取七百四十九磅にして、日貨に換算し金七千五百二萬八百七十圓なり、而して明治四十三年一月勅令を以て、更に社債は拂込株金の二倍に達する迄（但し資本總額を超過せざる額）政府の保證を許可せらるゝ事となれり。

會社の事業は豫期以上の成功を收め、未だ政府の補給金を受くることなく、年六朱の配當を（政府に對する分は配當せず）なして、尙ほ多額の積立金をなしつゝあり。

會社が政府の引渡を受けたる以後實行したる事業は左に項を分ちて記載せん。

第一　鐵道

露國人の敷設せし軌條は五呎の廣軌にして單線なりしが日本軍隊は內地の三呎六吋狹軌に用ひたる車輛を運轉せんが爲め、相當軌道に改築して之を使用せり、然るに會社は之を引繼ぎたる後四呎八吋半の標準軌道に改築し、且大連蘇家屯間二百三十八哩は之を復線となすの計畫を建て、著々工事を督し、僅に一年間にして之を竣工し、一方廣軌車輛を米國「プールマン」會社に注文し、翌四十一年六月一日より、新車輛を新軌條の上に駛走せしむるに至れり、而して其間一日も新舊兩種の列車を休止せしむることなく、既定の時刻表に依りて發著を行ひ、些の故障なく此の移り替りを行ふを得たり。

是より先狹軌時代に於て滿洲旅行の歐米人は車輛其他設備の不完全に付き、屢々攻擊を試みたりしが、米國式の一二等車、寢臺車、食堂車等を設備するに及んで此の攻擊全く止みたり。

大連、長春間の急行列車は、現今一週三回の往復にして浦鹽「イルクック」間急行車に接續し、大連に於ては上海航路に連絡し、奉天に於ては淸國の京奉鐵道線と接續し、歐亞交通に要する日時は、從前より殆と三分一に減少せら

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り露國より讓り受けたる東清鐵道會社の所有鐵道中、長春以南の幹線及び支線幷に之に屬する一切の權利、特權、財産及び炭坑を金一億圓と見積り、五十萬株の出資として之を拂込み、其他の株式は第一回募集として十萬株を日清兩國人及び清國政府の出資に俟つこととしたるも、清國政府は之に應ずるの意なかりしを以て、日清兩國人より其の申込を受けたるが、其の應募額は實に千七十餘倍の多數に上りたり、尋で第一回拂込として十萬株の株主より額面十分一卽ち一株に付き二十圓宛を拂込ませしめ、同年十一月二十六日會社の成立を見たり。

其役員は總裁一人、副總裁一人、理事四人以上、監事三人乃至五人と定め、正副總裁及び理事は政府之を命じ、監事は株主より之を選擧すること勅令の定むる所に依る、會社設立當時の總裁は男爵後藤新平氏、副總裁は中村是公氏なりしが現今は左の如し。

總裁　中村是公　副總裁　國澤新兵衞

理事　清野長太郎　久保田勝美　犬塚信太郎

田中清次郎　久保田政周　野々村金五郎

法學博士　岡松參太郎

監事　中橋德五郎　河上謹一　瀧兵右衞門

馬越恭平　岩下清周

會社は東京に本社を、支社を大連に置き（後本社を大連に移し、支社を東京に置く）尋で四十年四月一日政府出資に係る物件、及び奉天安東縣間輕便鐵道を政府より引受け直ちに營業を開始せり。

政府出資の鐵道中には新民屯奉天間の鐵道及び附屬建造物をも包含せしが、四十年四月、日清兩國間の新奉、吉長兩鐵道協約に基き、其後之を清國に引渡すこととなりたり。

日本政府は特に會社に保護を與へ（一）株金の配當が年六朱の割合に達せざる時は政府は之に對して六朱の割合に達する迄補給金を貸與する事（但し創業以後十五年間に限る）（二）政府の出資に對しては會社が右以上の配當を爲し得るも純益を收むるに至るまでは配當を爲すを要せずとし（三）會社が社債を起すに當りては其元利金の償還に對して保證を與ふる事と定めたり。

會社は鐵道の改築其他の目的に使用する爲め、五分利付

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ジヤパン、マガジーン
第壹卷
第四號



最近に於ける南滿洲鐵道株式會社の事業

南滿洲鐵道株式會社は日本帝國の法律の下に設立せられたる會社にして、南滿洲に於て鐵道業其他之に附帶する事業を經營するものなり、現下に於て其の營業する項目左の如し。

鐵道運輸

大　連、長春間　四三七哩七　南關嶺、旅順間一九哩三
大石橋、營口間　一三、四　蘇家屯、撫順間三〇、八
奉天、安東縣間　一八八、七

船舶運輸

港灣

採炭　撫順、烟臺、

旅館　大連、旅順、長春、

電炭　大連市街電車、電燈、

瓦斯

地方經營

此の會社は明治三十九年六月勅令第百四十二號を以て設立せられ、尋で政府より會社創立委員の任命あり、同八月定款を定めて認可を得たり、而して株金を二億圓株數を百萬株とし、日本政府は「ポルツマウス」日露媾和條約に依

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畑作には苟も忘るべからざる
窒素
肥料 **智利硝石**
（硝酸曹達）

● **智利硝石普及會**は智利硝石肥料の施用法に付御說明と御指導とを爲すものに候

● **智利硝石普及會**は御申聞に對し、本肥料の施用法說明書を無代進呈可仕候

● **智利硝石普及會**は本肥料を賣買するものには無之候

● **智利硝石普及會**は御照會に應じ、本肥料販賣店の名を御通知可申候

本會の發行書 無代進呈

一肥料改良論（智利硝石使用法說明）
一蔬菜の栽培　一茶の栽培
一桑の肥料　一桃の栽培
一煙草の肥料　一柑橘の栽培
一麻類の栽培

東京麹町區馬場先六番地
智利硝石普及會東洋本部
電話本局二九八九番

稟告

定價	部數	代價（郵稅共）
		內地清韓	外國
十二部	一部	五十錢	六十六錢
	四圓五十錢	六圓五十錢

一廣告料　本誌廣告揭載御希望の方は御一報次第早速掛員差出し御相談可申上候
一前金　本誌代價、廣告料とも凡て前金に願上候
一爲替　は東京市京橋郵便局宛に御振込願上候
一御照會　は凡て往復はがき又は返信料御封入可被下候
一領收證　官廳役所の外は別に發送せず本誌到着を以て證となし可被下候
一宛所　御送金及編輯廣告に關する事項は凡て東京市京橋區山下町十八番地ジヤパンアドヴアタイザー社內ジヤパン、マガジーン社宛に願上候

明治四十三年五月二十日發行
明治四十三年五月十七日印刷
發行所　東京市京橋區山下町十八番地　ジヤパン、マガジーン社　電話新橋二五七〇
發行兼編輯人　東京市麻布區笄町百七十五番地　山下彌七郎
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ジヤパン、マガジーン第壹卷第五號

目次

最近に於ける南滿洲鐵道株式會社の事業……浮藻音
幕間……ふ生
四月の商工業界
編輯室の窓から……

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The Bank of Taiwan, Ltd.

Incorporated by Special Imperial Charter

Head Office :

TAIPEH, FORMOSA (Taiwan)

	Yen
Capital Subscribed	**5,000,000**
Capital Paid-up	**5,000,000**
Reserve Funds	**1,710,000**
Notes in Circulation	**13,007,234**

(*The above actual on 31st December 1909*)

At the extraordinary general meeting of the shareholders convened on 26th April 1910, the resolution was adopted for the increase of Yen 5,000,000 to the company's capital making the total capital Yen 10,000,000. By virtue of the statute No. 46 promulgated on 6th April 1910, the limit of the issue of bank notes, for the security reserve funds, was increased from Yen 5,000,000 to Yen 10,000,000

PRESIDENT
KAZUYOSHI YAGIU, ESQ.

VICE-PRESIDENT
TOTARO SHIMOSAKA, ESQ.

DIRECTORS
MUNEYOSHI TATSUNO, ESQ. ISOTATSU KAJIWARA, ESQ.

AUDITORS
KAHEI OTANI, ESQ. KINSABURO KATA, ESQ. RINGIKA, ESQ.

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FOOCHOW	GIRAN	HONGKONG
HOKOTO (PESCADORES)	KEELUNG	KOBE
LONDON	MOJI	NAGASAKI
NEWCHWANG	NEW YORK	OSAKA
SAN FRANCISCO	SHANGHAI	SHINCHIKU
SWATOW	TAICHU	TAINAN
TAKOW	TAMSUI	TOKYO
YOKOHAMA	ETC.,	ETC.

LONDON BANKERS

Parr's Bank, Ltd. **Yokohama Specie Bank, Ltd.**

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JAPANESE MAGAZINE



A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

NOVEMBER 1910

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THE BANK OF TAIWAN, LTD.

Incorporated by Special Imperial Charter

Head Office;

TAIPEH, FORMOSA (Taiwan)

	Yen
Capital Subscribed	10,000,000
Capital Paid-up	6,250,000
Reserve Funds	1,800,000

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VICE-PRESIDENT
TOTARO SHIMOSAKA, ESQ.

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Telephone Nos. 227 & 228 Honkyoku.

K. YAMANARI, Manager.

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for November 1910

REPRODUCTION OF PAINTING BY SOKEN (MARUYAMA SCHOOL)	Cover Design
PORTRAITS OF THEIR IMPERIAL HIGHNESSES THE CROWN PRINCE AND PRINCESS OF JAPAN, AND PRINCE MICHINOMIYA	Frontispieces
THE CROWN PRINCE AND FAMILY	478
PORTRAITS OF PRINCES ATSUNOMIYA AND TERUNOMIYA	479-480
IMPERIAL PALACE AND CASTLE, KYOTO	482
SOUTH POLE EXPEDITION	491
DIFFERENT PEOPLES OF THE JAPANESE EMPIRE	495
REMARKABLE MOVEMENTS OF LAND IN JAPAN	500
NAGASAKI	504
POEM—THE INLAND SEA	507
DWARFED TREES	508
YEDO CASTLE MOATS	513
POPULAR JAPANESE SUPERSTITIONS	516
JAPANESE PROVERBS	519
PUBLIC BATHS IN JAPAN	520
A VISIT TO THE PERRY MONUMENT	524
AROUND THE HIBACHI	526
CURRENT JAPANESE THOUGHT	531

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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for November 1910

REPRODUCTION OF PAINTING BY SOSEN (MIDZUNO) . . . . Cover Design

PORTRAITS OF THE Ex-EMPRESS DOWAGER

AND PORTRAIT OF JAPAN AND REIGN MICHINOMIYA . . Frontispiece

THE CROWN PRINCE AND FAMILY 473

PORTRAITS OF PRINCES ASHI YORIYASU AND TEIKOKU YA . . . 480

IMPERIAL PALACE AND CASTLE MOAT 482

SOUTH TOKIO STATION 491

DECORATIVE DESIGNS OF THE JAPANESE IMPIES 493

SEASONABLE MOVEMENTS OF CLANS IN JAPAN 500

NAGASAKI 506

PICNIC—THE INLAND SEA 507

DYNAMITE TESTS 515

YEDO CASTLE MOATS 517

POPULAR JAPANESE SUPERSTITIONS 518

JAPANESE PROVERBS 519

PUBLIC PARKS IN JAPAN 520

A VISIT TO THE PEONY MONUMENT 524

AROUND THE IMPERIAL 526

CHERRY JAPANESE TROUBLE 531

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HIS IMPERIAL HIGHNESS THE CROWN PRINCE OF JAPAN

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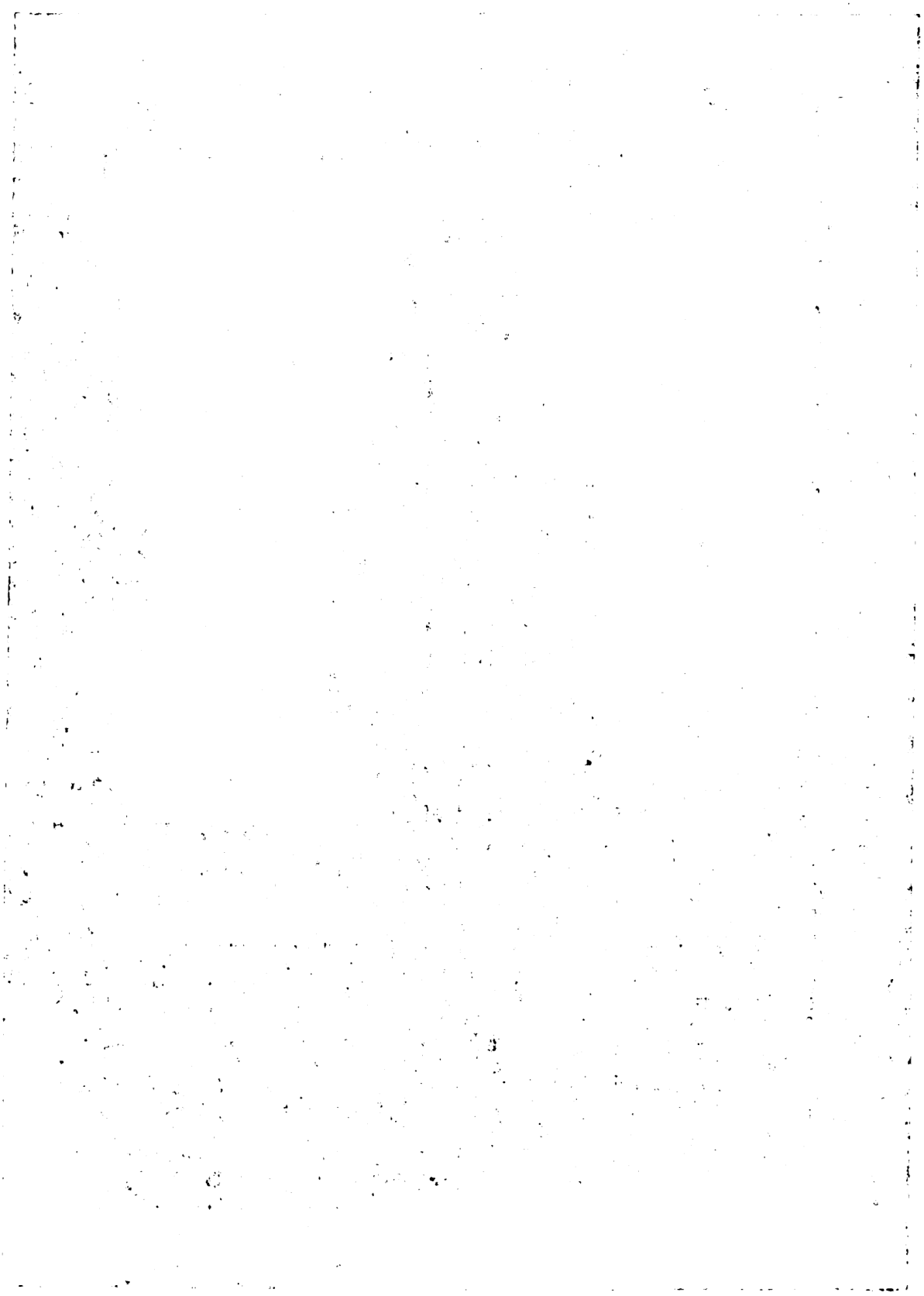


HER IMPERIAL HIGHNESS THE CROWN PRINCESS OF JAPAN

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PRINCE MICHINOMIYA HIROHITO

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THE JAPAN MAGAZINE

VOLUME ONE NOVEMBER, 1910 NUMBER SEVEN

HIS IMPERIAL HIGHNESS THE CROWN PRINCE OF JAPAN AND HIS FAMILY

THE present Crown Prince of Japan, His Imperial Highness Prince Yoshihito, was born in Tokyo, August 31, 1879, the third son of His Imperial Majesty, Emperor Mutsuhito. His two elder brothers having died in infancy, Prince Yoshihito was proclaimed Crown Prince at the age of ten, in 1889.

He was educated at the Peers' School in the capital city, taking special interest in foreign languages, of which he speaks English and French fluently. Like most cultured Japanese, he writes poems; he is much interested in art, but is not himself an artist.

He was married at the age of twenty-one, to the fourth daughter of Prince Kujo Michitaka, Princess Sadako, who was five years younger than the Crown Prince, the wedding taking place on May 23, 1900.

The Prince is Lieutenant General of the army and Vice-Admiral of the navy, and his chief interests are concerned therewith; he is little seen in public except at military or naval functions.

He is particularly fond of horses and dogs, and his favorite pastime is horseback riding. Though not a member of any club, and keeping neither a yacht nor an automobile, the Prince is an active and progressive man, and is well liked among his friends, of whom he has many.

Her Imperial Highness, the Crown Princess was educated at the Peeress's School, and is talented in literature and music, being a writer of verse and an accomplished pianist, as well as playing the violin and Japanese harp, the *koto*.

She is especially fond of Chinese classics, and literature may be said to be her favorite diversion, though she interests herself greatly in domestic education for women, and has given much time and thought to promoting the study of household affairs, weaving, and the making of silk. She speaks French very well.

Their Highnesses wear European dress except on rare occasions, it having been adopted at Court. They also live in foreign style, the palace which they occupy having many foreign rooms. The new palace called the Crown Prince's Palace is entirely foreign in architecture and furnishing, but this will not be occupied by Their Highnesses, it having been built for the special purpose of entertaining visiting foreign princes.

They care little for society and seldom entertain, but keep a large retinue of servants. Their travels have been confined to the home land, with the exception of a visit, by His Highness, to Korea.

The eldest of the Imperial grandsons was born April 29, 1901, and bears the name of Michinomiya Hirohito; his brother, Atsunomiya Yasuhito, is little more than a year younger, having been born June

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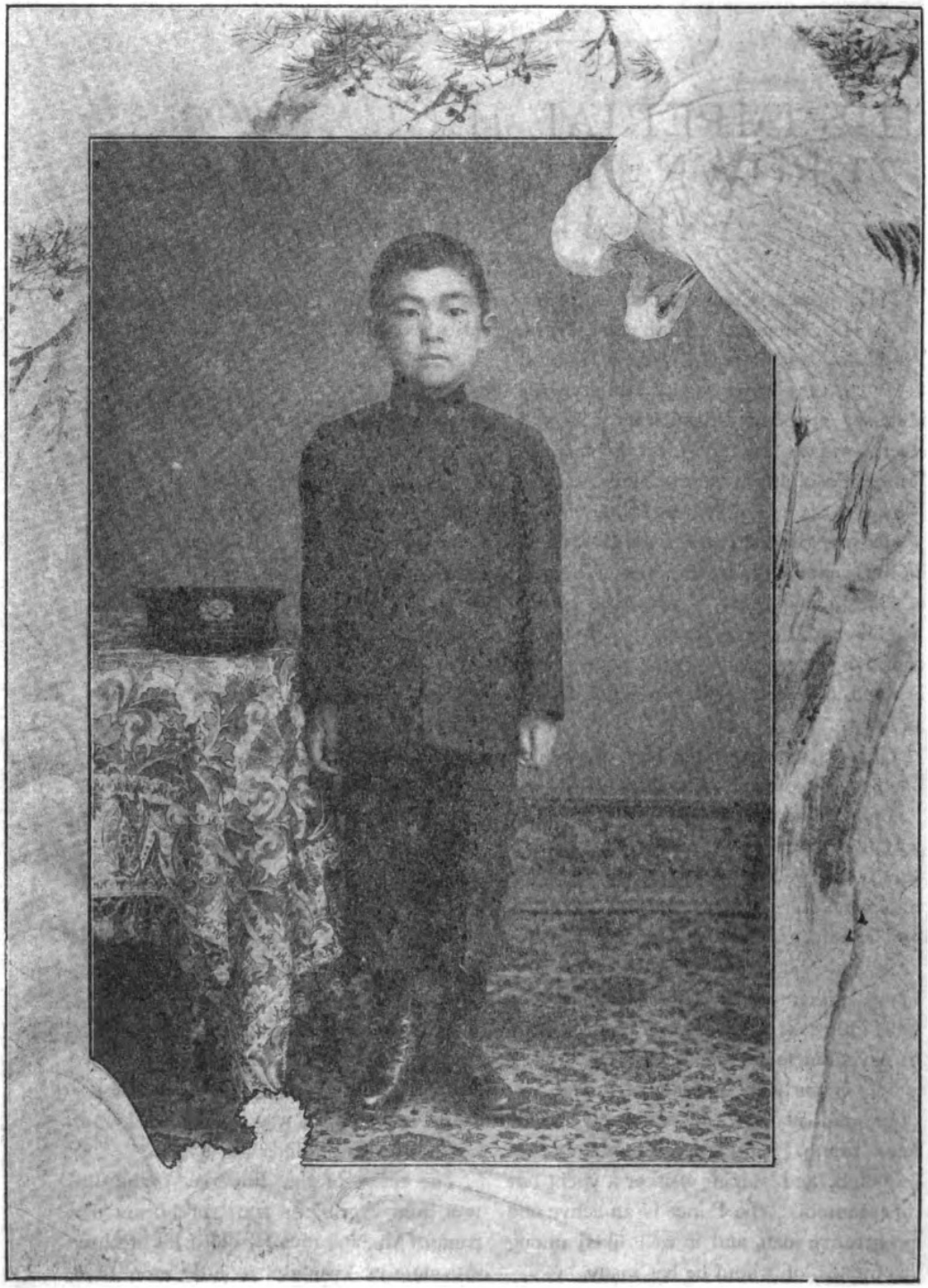
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PRINCE ARISUGAWA YASUHITO

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PRINCE ATSUNOMIYA YASUHITO

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routine being about the same for each, and of a most simple and wholesome nature. They rise regularly at five forty-five o'clock, dress themselves, the two elder boys in their school uniforms, and the youngest in the loose uniform of the naval cadet; pay their respects at a distance to Their Imperial Majesties, and to their



PRINCE TERUNOMIYA NOBUHITO

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PRINCE TSUNENOMIYA NOBUHITO

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parents, the Crown Prince and Princess, then go for an hour's walk in the palace gardens, after which they are attended by the Court physician, and then breakfast, usually upon milk, bread, eggs and oatmeal.

After breakfast, they repair to their study, where they prepare the day's lessons, and each has a plain table without drawers, and of native manufacture, upon which he places his books and pencils and perhaps a simple vase for flowers, with all of which they have been noted to take particular care in arranging and keeping neat, Prince Tsunomiya excelling himself never to be behind his brothers in performing any of the day's duties.

The two older boys are in daily attendance at the Peers' School and the youngest is taught at a kindergarten within the palace compound, though not specially intended for the prince, who is accompanied by two young noblemen, boys of the same age, sons of Viscount Sugara and Baron Hisatake Kuroda, their studies and exercises being in common.

Prince Michinomiya is in the third class in the primary course at the Peers' School, having twelve classmates, and his brother Prince Atsunomiya, is one of sixteen in the second class of the same department. They are both exceptionally bright, and in the last yearly examinations they received the highest grades ever obtained in arithmetic by any student in the school, as well as excellent standing in all other studies.

At luncheon, which is taken at school, the young princes are assigned a special room, which is about the only distinction made between them and others in attendance, beside the emblem of the school worn upon the cap, which is a cherry blossom in gold, except for the princes, who use instead, the usual Imperial crest, or sixteen petalled chrysanthemum.

They return from school at two, and have an hour or so for recreation; the bath is taken at four; at five dinner is served, partly of native and partly of foreign food, rice invariably being one of the dishes, and in no case is foreign food served exclusively.

Seven thirty is the hour for retiring in winter, eight in summer, before which the princes take pains to place at hand all the books et cetera required at school the following morning.

The boys are all fond of games and sports, their interest at present being centered in the national sport of wrestling, they having recently visited the newly built wrestling hall, Kokugikwan, at Ekoin. A favorite game with them is foot-ball, a kind, of course, different from the English game, and called *shikiw* in Japanese.

The vacation is usually spent at the Imperial Villa, at Hayama, where the princes enjoy various outings and exercises especially swimming, which the larger boys do very well, and the little one with the aid of a buoy.

The princes enjoy going in the kitchen gardens and gathering vegetables such as radishes, cucumbers, and egg plants.

Clad in their *Khaki* uniforms, they take long walks with one or two attendants, visit the Morita shrine, or wander along the seashore. During the past summer they went on an excursion a-field with their schoolmates and made a collection of butterflies, securing some forty varieties. The older boys devote two hours a day to study under their master, Mr. Hanno Kinsaku, but no systematic course is followed as at school, the plan being to bring them close to nature and her object lessons.

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IMPERIAL PALACE AND GARDEN, KYOTO

IMPERIAL PALACE AND CASTLE, KYOTO

KYOTO became the capital city of Japan in 794 A.D., Kwammu, the reigning Emperor having twice removed his seat of government; first from Nara, which had been the capital from the beginning of the eighth century, to Nagaoka, thence to the village of Uda, which he chose to call Heian-jo, or the City of Peace, but to which popular preference gave the name of *Miyako*, chief city, and finally *Kyoto*, which is the Chinese word having the same meaning, and in fact, the city was planned after the Chinese Imperial metropolis.

The Palace is situated in the northern extremity of the city, which extends some three and a half miles from north to south, and less than three from east to west, and occupies a rectangular site about fifteen hundred by a thousand feet, surrounded by a high plastered wall with a tiled roof purely Japanese in character, the tiles being ornamented with the sixteen petalled chrysanthemum, and the wall bearing five white horizontal lines which designate it as Imperial property. Just outside the wall is a moat some eight or ten feet in width and several feet deep; then, broad, gravelled roadways over two hundred feet wide, beyond which, separated by a low fence, is an extensive park of pines and other evergreens, as well as numerous cherry, maple, and ornamental trees.

The principal entrances are at the four sides, through huge gates of regal appearance, with heavy ornamental iron work; the main one, facing the south, called *Kenreimon*; *Kensumon*, *Kishomon* and *Sakuhiemon*, being respectively the east, west,

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KYOTO PALACE

and north gates; there are also several lesser ones.

Within the walls there is a mass of buildings wandering over nearly thirty acres of ground, and charming gardens exquisitely laid out, in the construction of both of which the highest Japanese talent and art were employed, the result being one of simple elegance and beauty of concept and harmony and solemn grandeur.

The original Palace was destroyed by fire in 1177, after which the Capital was removed to Fukuwara, but shortly was again transferred to Kyoto, and the Palace restored as nearly as possible in the same style. This unfortunate circumstance of destruction by fire was many times repeated, the present edifice having been built after the great conflagration of 1854, so that its decorative features represent the work of the great artists of the middle period of the Kano, Tosa, Kishi, and Hara schools.

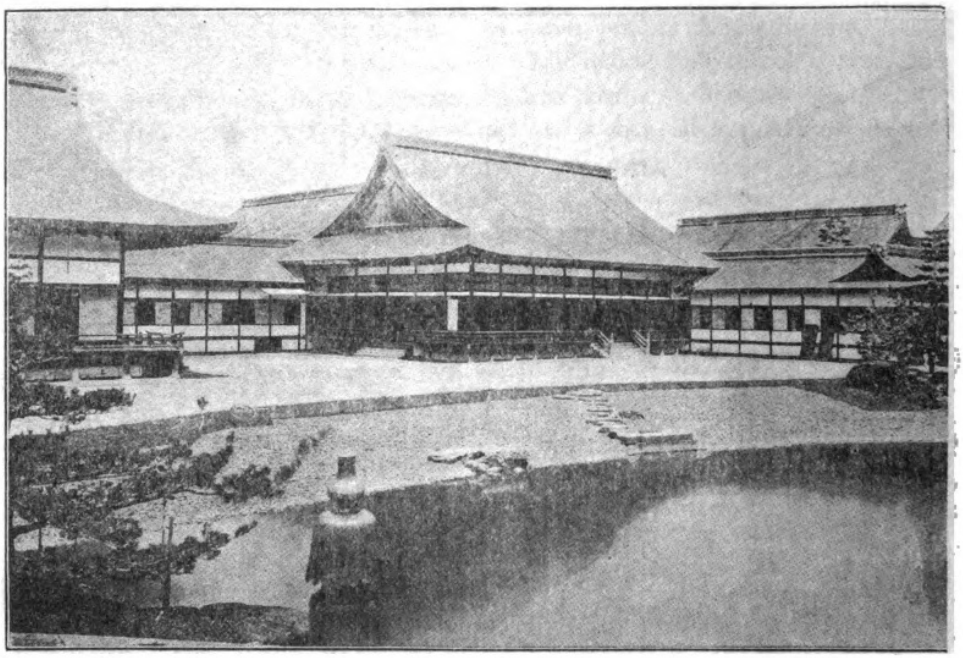
The name of every tree and stone, as well as gate, court, corridor and chamber, has been bestowed for specific reason, and with special meaning arising from some peculiar condition or circumstance attaching thereto, and much sentiment is shown in reverence and admiration for particular incidents of that nature, and in continuing the same through centuries.

The largest and most important room in the Palace is the Shishinden (literally, purple hidden hall), in which all Court functions were performed, the coronation of the present Emperor having taken place there; and sacred festivals and other ceremonies of a similar nature have been celebrated in this splendid chamber.

The Shishinden faces south, and is one hundred twenty by sixty odd feet. Its floor is of polished wood of a dark rich color, the boards being twelve or fourteen inches in breadth and very heavy.

Sliding Shoji (screens of the sages), form the decoration of this apartment, being copies of the original portraits of ancient Chinese sages up to the Tang dynasty, executed by Kose-no-Kanaoka in 834 A.D. There are four panels on either side, and four portraits on each, thirty *two* personages being represented. These copies

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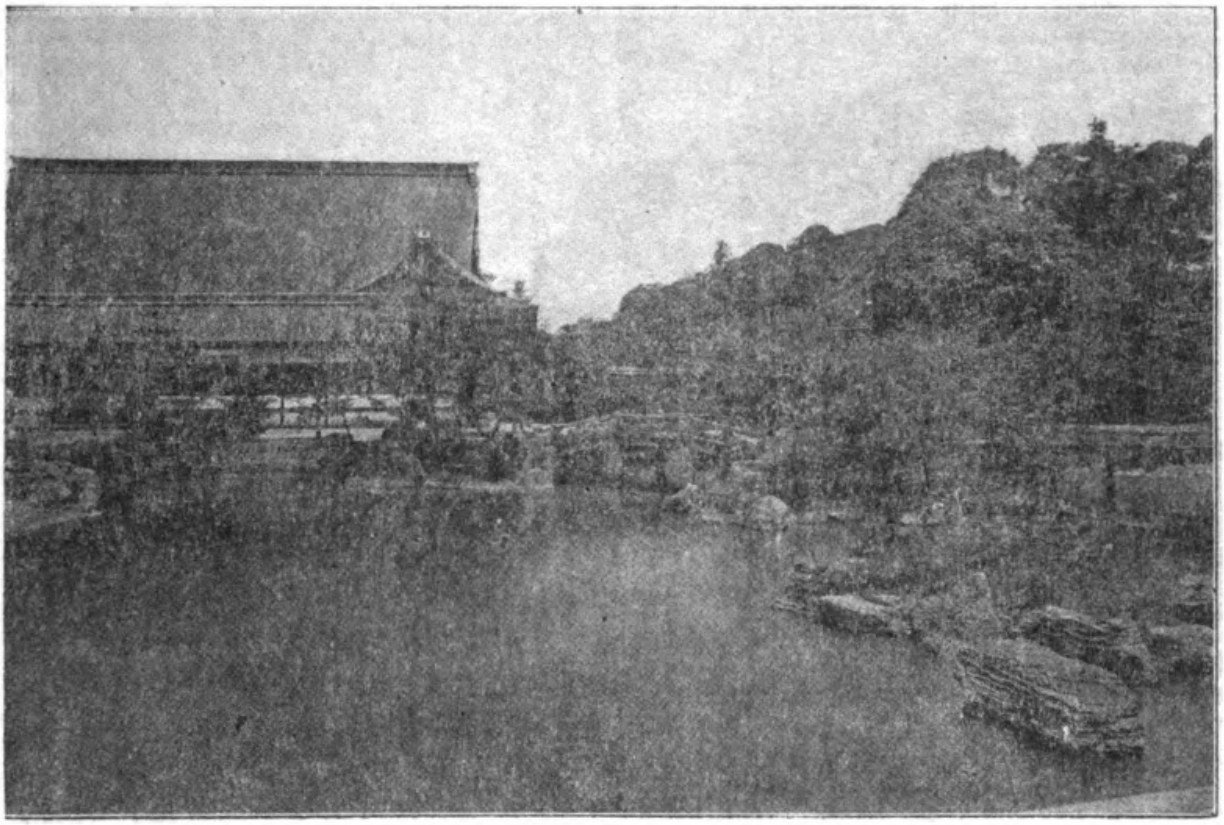
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AND GARDEN

were painted by the famous Kano Norinobu.

The throne is the most interesting feature of this great hall, situated in its northern extremity upon a dais, an oriental chair occupying the centre, and on either side are stools upon which were placed the sacred Imperial sword and jewel, guarded in front by a lion and a unicorn. Heavy white silk curtains, with a peculiar pattern in black, restricted to Imperial use, hang about the throne, lending impressive dignity.

The central part is known as *Gaku no ma*, or chamber of the tablet, there being suspended there a tablet with the three Chinese characters, *Shi-shin-den*, written by the distinguished literati, Kamo Hoko.

Leading down into an open, sanded court is a flight of steps, fifteen in number, representing the various ranks of Court officials; those below rank not being allowed to ascend into the royal hall, were called *ji ge* (lowest ground); those of rank, *den jo bito* (superiors, or persons of hall quality).

In this court are two trees, one to the right, called *Ukon no Tachibana*, noble wild orange tree, and to the left, *Sakon no Sakura*, cheery tree of rank.

The *Seiryo-den* (hall of purity and coolness), so named because of a stream of water flowing at its very door, is considered of next importance; the dimensions of its largest apartment are about sixty-five by forty-five feet.

This was formerly the usual residence of the Emperor, but latterly was used for Shinto ceremonials and on festive occasions, the New Year's Day Worship of the Four Quarters taking place there.

In order that the Emperor might not have to quit the house to worship his ancestors upon the earth, one portion of this chamber was cemented, and upon this, fresh earth was strewn each morning for that ceremony.

The construction of this building is of the same material as that used for Shinto temples, the wood of the chamæcyparis, and the roof is of heavy shingles, with tiles on the ridge only. In both the *Shi-shin-*

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ASD GARDEN

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The central part is known as Gyoku no ma, or chamber of the table, there being suspended there a tablet with the three Chinese characters, 'Ki-ku-den,' written by the distinguished literati, Kano Hobo.

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ASHI-NAGA (SCENE FROM GENJI), KYOTO PALACE

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In the King-mother's suite, two rooms in the east and five in the south are termed *Hirama*, or day time apartments; a small room, twelve feet square, which lies to the north is called *Hirama-yoshō*, or apartment of the night. Another small room on the west side, about six by twelve feet, where His Majesty's meals were served, is called *Ichi-no-ma*.

The *Hirama*, or sliding wall panels, in these apartments are mostly conventional paintings by Tosa Mitsuoki.

In the *Hirama-masaki*, or Palace of the Day, there are two sets of mats (*tatami*) covering the floor, which are of a special kind used only in the Imperial Court. They are characterized by the binding being white, in place of black or red, embroidered with flower designs. The Imperial seat is of rich silk brocade. At the right is a sword, the handle of which always toward the west, and the scabbard toward the north. Near by is a Chinese ink case, in which is an ornamented ink stick and a receptacle for water; there are

WALL OPENING FUSUMA, BY HOKUAN KISHI, KYOTO PALACE

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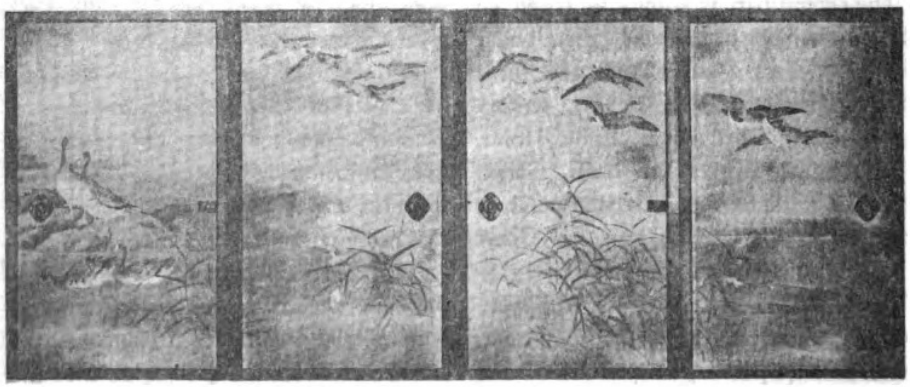
NIKWAMON (SUNFLOWER GATE), KYOTO PALACE

den and the *Seiryo-den*, noticeable features are the double-hinged doors, and the heavy shutters that swing up and are held open by iron rods which hang from the roof. The metal work is all of particular interest, and splendidly wrought in artistic ornament.

In the Emperor's suite, two rooms in the east and five in the south are termed *Hirunoma*, or day time apartments; a a small room twelve feet square, which lies to the north is called *Yorunogoten*, or apartment of the night. Another small room on the west side, about six by twelve feet, where His Majesty's meals were served, is called *Asagarei no ma*.

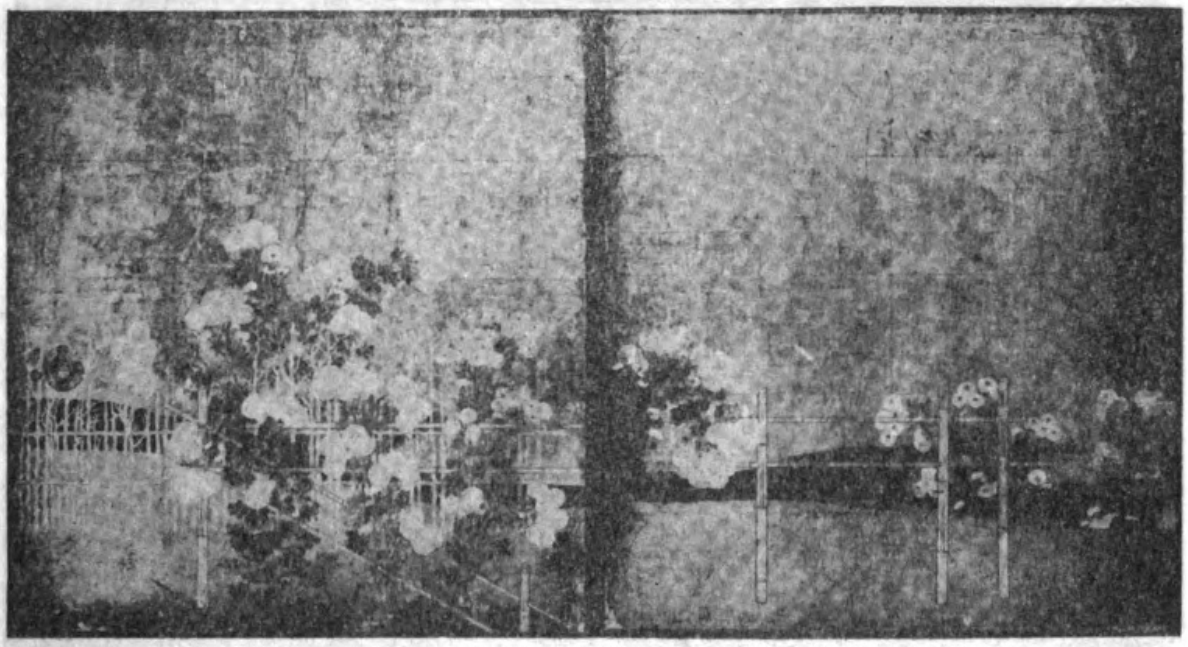
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WILD GEESE FUSUMA, BY RENZAN KISHI, KYOTO PALACE

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GOLD LEAF FUSUMA IN CHRYSANTHEMUM ROOM, KYOTO PALACE

also a bronze lion and spaniel.

This apartment is fitted with rain doors *haginoto*, and sliding screens, *araumi no shoji*, on one side of which appear pictures of long-armed and long-legged men walking in a rough sea; on the other, fishermen on the river Uji, painted by Tosa Mitsunaga. On other screens are pictures in Chinese ink, with ornaments in *shakudo*.

At a little distance from this is a room for the Court nobles. Adjoining the *Shishin-den* on the east is the *Giyo-den*, besides which there are several other apartments connected by corridors, the chief being the Emperor's study, *O Gakumonjo*, in which lectures were given, and assemblies for the study of poetry and music gathered by royal favor. It is connected with the August Three Rooms, the Minor Palace, and the usual residence of the Emperor. This building is of *hinoki* timber, and the roof thatched with *hinoki* bark; it is rectangular in shape and faces the east. In it are the *Gedan*, or lower hall, for less important personages, the *Chudan*, or middle hall for the nobility, and the *Jodan*, or upper hall, for the Emperor, these forming the Audience Chamber.

The *fusuma* of these rooms were painted by Hara Zaisho and several contemporaries, and represent Chinese scenes, a great preference having been given deep



FLOWERS AND BIRDS, BY GANTAI—EMPRESS'S APARTMENTS, KYOTO PALACE
(*Fusuma illustrations courtesy of Shimbi Shoin*)

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GOLD FUSUMA IN CHŪSAN-DENDŌ ROOM, KYŌTO PALACE

also a bronze lion and spaniel.

This apartment is lighted with rain doors (*amado*), and sliding screens, *fusuma* or *shōji*, on one side of which appear pictures of long-armed and long-legged men walking in a rough sea; on the other, fishermen on the river Uji, painted by Tosa Mitsunaga. On other screens are pictures in Chinese ink, with ornaments in *shellac*.

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FLOWERS AND BIRDS, BY OKA TAI — EMPRESS'S APARTMENTS, KYOTO PALACE
(*Fusuma* (Fig. previous courtesy of Nihon Shoin)

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SCENE AT WARANOSHA, BY KAISHO NARASHIMA

blue and white in their interpretation. The coffered ceilings are also decorated in color.

Other apartments here are appropriately named according to the subjects chosen for their decoration, such as the "Rose Room," the "Chrysanthemum Room," the "Wild Geese Room" etc., and in these are the best examples of Japanese art of that period.

The *Fusuma* with the chrysanthemum paintings are about six by twelve feet, with a background of gold leaf, which years have softened and enriched in color, with white chrysanthemums falling in careless profusion over their bamboo trellises. These paintings are by the famous *Naonobu Kano*, who at the age of seventeen, on account of his talent, was received in audience by Iyemitsu Tokugawa, and afterwards appointed artist to the Shogun's Court, and by command of the Shogunate became the head of his family, notwithstanding he *was* the second son. Later he was summoned to Yedo (Tokyo), and became a teacher in the Shogun's family. His *work* surpassed in both draughtsmanship and technique, being done *with* consummate skill and boldness.

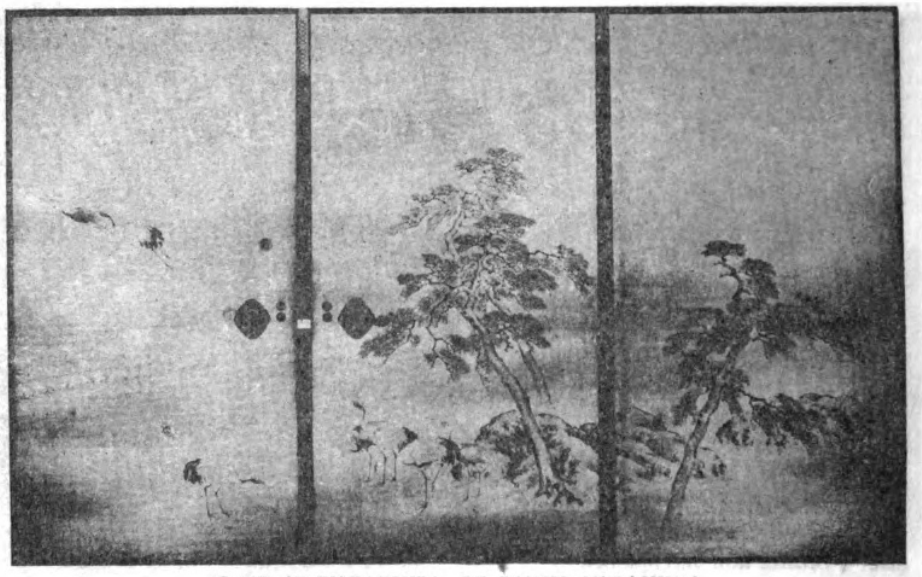
The decoration in the room with "*Wild Geese*," by Kenzan Kishi, *who was a pupil, afterwards the son-in-law*, of Ganku Kishi, was executed at the command of the Imperial Household, and is considered his best work. It is marvellous in detail, but less bold than that of others of the same school. The panels are in color, on paper powdered with gold.

Another suite of the Palace consists of eleven apartments, and is called *Tsune Goten*. For six hundred years after the thirteenth century, generation after generation of Japanese rulers lived and died here, and it is the residence of the present Emperor when in Kyoto.

Worthy of special mention are three *Fusuma* of the *Tsune Goten*, by Raisho Nakashima, done in monochrome upon paper. These panels are six and a half by nine and a half feet, and present a scene from the coast at *Nakamura*. They show the artist to be a modern master of most refined taste and lofty conceptions.

In the *Ni Goten*, or Minor Palace, are three rooms facing the garden, decorated by Tosa Mitsuoki, with noted scenes in pure Japanese style, with descriptive poems appearing at various intervals; episodes in

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SCENE AT WAKANOURA, BY RAISHO NAKASHIMA

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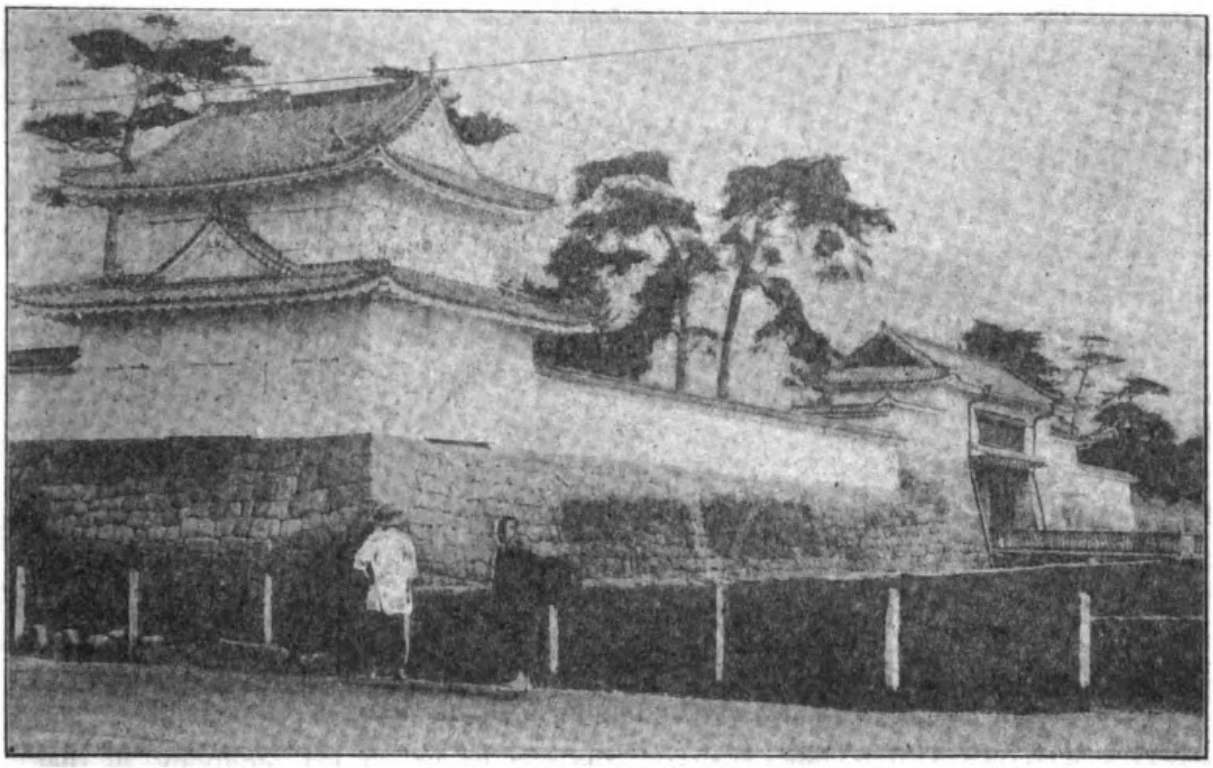
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NIJO CASTLE WALL, KYOTO

Chinese poetry are also portrayed, the whole being in brilliant colors, the vivid blue of the clouds, interpreted in broad conventional stripes, predominating. The exterior shows a series of paintings representing the twelve months of the year.

The Empress's apartments, situated in the northern part of the Palace compound, are of the same general style, the appointments being true Japanese. Notable among the decorations here are two *fusuma* in stippled gold, with paintings which rank among the masterpieces of Gantai. The subject, "Flowers and Birds" is executed in wonderful detail and is full of life and spirit, the coloring masterful. They measure about six by twelve feet.

There were also other suites for the use of other members of the Imperial family, and the *Kashiko-dokoro*, or Fearful Palace, which held the Sacred Mirror of the Sun Goddess, before it was removed to the mausoleum of Jimmu Tenno. The greater number of these, however, were razed, upon the removal of the capital to Tokyo. There are still remaining several *kura* (fire-proof treasure houses), which were built in 1585.

Almost in the centre of the city, north and south, but to the extreme west, is situated Nijo Castle, a superb example of the height of elegance and splendor to which the powerful Japanese of the latter part of the sixteenth century had risen, the very founder of the Tokugawa Shogunate, Ieyasu, having built this brilliant stronghold, in 1601, for his residence whenever visiting the Imperial city. Not many years after Nijo Castle was erected, the keep of Fushimi castle, Hideyoshi's famous palace, and certain portions of that structure (notably, especially beautiful *ramma*, carvings placed above the sliding wall panels, *fusuma*), were transferred to Nijo, and used in making the inner citadel, in which a little later (1626), Ieyasu received His Majesty, Emperor Go-mizu-no-o; but following this, the greater part of this building was removed to the *Sento Gosho*, Palace of Retired Emperors, and elsewhere, the remaining portion of that magnificence enduring until the middle of the next century only to be destroyed by fire, so that no inner citadel exists now. Otherwise, the buildings are the original ones, with the exception that the castle

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WET HEROS PLAYING ON GIANT KOTO, BY MASONOBU KANO

tower was demolished by lightning in 1750.

It is surrounded by a moat some ninety feet in width, and a high wall with turreted corners, furnishing an excellent example of a Japanese fortress.

The principal building is somewhat irregular in shape, but its greatest length from east to west is about the same as from north to south. It covers an area of about twenty thousand square feet. This is the Nō-maru, or outer castle, facing the north, near which is a lesser building.

Both structures are of choicest Kiri wood and the roofs are of tiles. The remaining portion of the outer enclosure forms a landscape garden in which is a large pond covering one third acre, into which the waters of the Kano River are drawn to form a water-fall.

There are many islets ornamenting the pond, and upon its banks are numerous rare and curiously shaped stones, the original designer intending to exclude trees, confining himself to water and scenes for the decorative effect desired; but afterwards, trees were planted, and the aspect of the gardens much changed from their early appearance. Both plans for this and for the buildings are attributed to Kobori Yenshu, the foremost authority on the cha no yu, or tea ceremony, at that time.

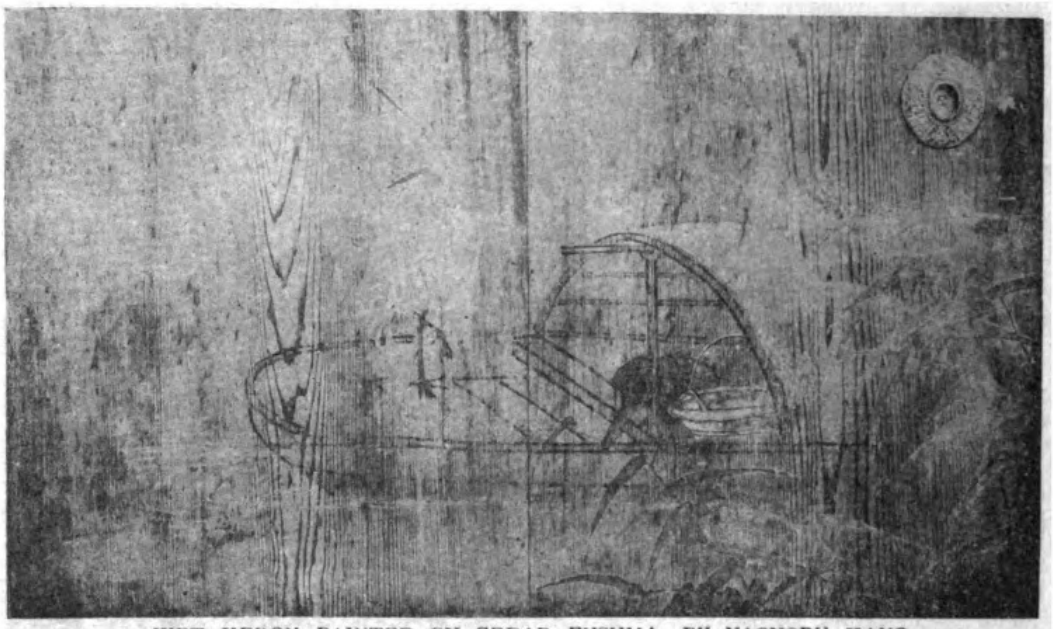
The first gate, Haramon, is elaborate in its decorations, both of metal and carving, the execution of which, as throughout the building, is superb.

The second gate, O Karamon Yose, is gorgeous in gold and color, and its carvings of birds and flowers most beautiful.

Within the castle the first three suites were for the reception of samurai, daimyo, and Roju (warriors, lords and ministers of state) respectively, the decorations in all being bold in drawing and striking in color, upon backgrounds of mellow gold; that in the samurai rooms showing life sized tigers, and bamboo; while the daimyo suite is most ornate with maples and other trees, and on the door leading to the next room is a lion painted by Kano Tanyu.

Adjoining are the apartments known as the O-Shiro-ma, which embrace the audience chamber, called the Go Tainmenjo, the most sumptuous and richly decorated of all. Its spaciousness, its brilliancy and splendor of gold, the lofty conception of its decoration of spreading pines, also by Kano Tanyo, produce a wonderful effect of grandeur and greatness.

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WET HERON PAINTED ON CEDAR FUSUMA, BY NAONOBU KANO

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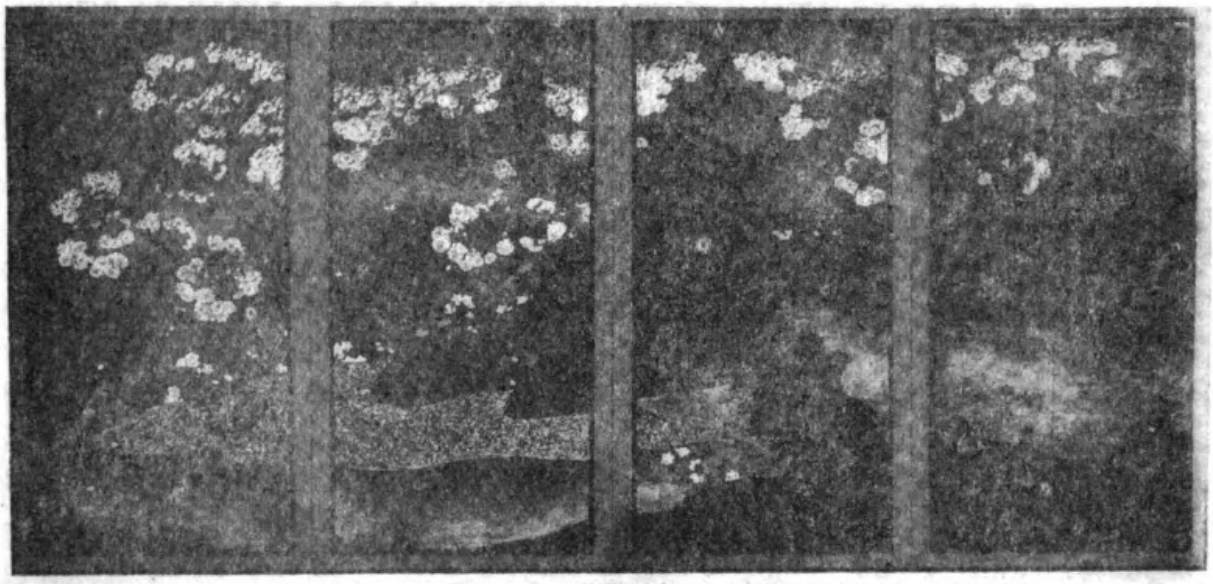
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CHERRY BLOSSOMS, BY NAONOBU KANO, FUSUMA IN NIJO CASTLE

In the carved *ramma* appear the *ho-o* bird, leaves, and the Tokugawa crest.

In this, as in other apartments, the floor has two levels, the higher one being intended for the *Shogun*, the lower, for his inferiors; and here also is a hidden recess, *mi chodai*, where guards might watch unseen by the assembly; paintings by Tosa artists beautify it.

Connected with these rooms is the *Kuro-shoin* suite, panels by Naonobu Kano; storks and pines and blossoming cherry trees forming the subjects, the latter being in the splendid reception room of this group, very rich in coloring and highly decorative in effect, for which this artist was noted, and his most famous painting is upon a cedar door in this room. It portrays a wet heron perched upon the gunwale of an old boat, the famous *Nure-sagi no yoshido*. Sad to say, it was once used for posting notices upon, during the time of the castle's occupancy by the Kyoto Prefectural government, soon after the Restoration!

Next are the *Shiro-shoin* apartments, in dull gold and delicate colors, and finished in carefully selected *hinoki*. These *fusuma*, by Kano Koi, depict Chinese scenes and are of special charm. This suite was for the personal use of the *Shogun* when visiting the Mikado, at Kyoto.

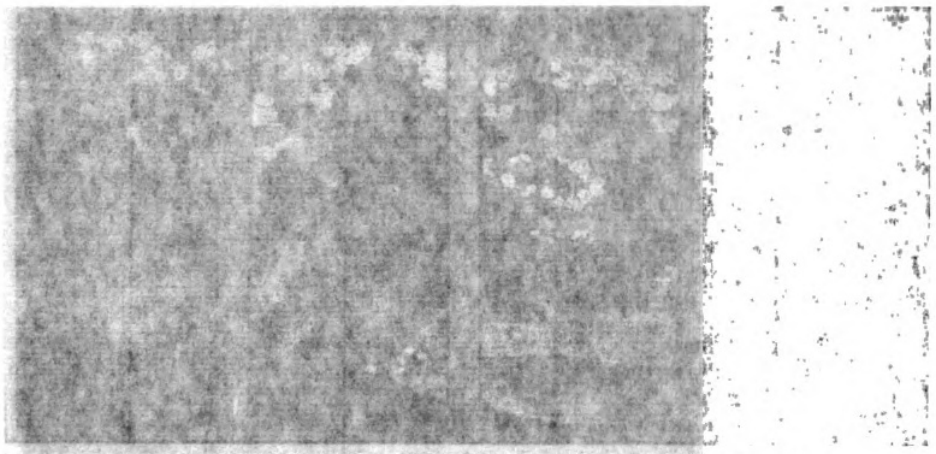
All of these rooms have corresponding ones at the back, which are also handsomely decorated in the same manner, some of them containing notable examples of both paintings and carvings.

By Imperial command, in 1868, the castle was used by the then Council of State, and it was here His Majesty took oath before them to grant the country a deliberative assembly; and strange to say, from the very castle built by the founder of the Tokugawa Shogunate, was the Imperial Rescript against the same pronounced.

After being used temporarily for the Kyoto Prefectural offices from 1871, it was assigned to the War Department in 1873, and not until 1884 did it become a detached palace. Vandalism had prevailed for a period, and much damage had been done, some apartments being defaced beyond restoring; but in 1885 restoration to its original magnificence was undertaken. At that time the Tokugawa crest, which ornamented every conceivable place where it might be used, was replaced in most instances, by the Imperial crest.

The decoration throughout the castle, coffered ceilings, sliding panels, *ramma*, plastered walls, lacquer finishing and ornamental metal work, together with the elaborate work on the girders and beams, is pronounced the best of all the Kyoto Imperial Buildings.

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CHRYSANTHEMUMS, BY NAONOBU KANO, PAINTED IN 1630 CASTLE.

In the carved screens appear the Ho-o bird, herons, and the Tokugawa crest.

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SOUTH POLE EXPEDITION

THE scheme to explore the Antarctic regions, inaugurated by Lieutenant Shirase, upon being made public, met immediately sanctioned and promoted by many prominent and influential men of the Ashi newspapers of both Tokyo and Osaka; and a society for supporting the expedition was organized with Count Okuma as president, and a committee of five appointed for active work. Mr. Sasaki, Member of the Diet, being one of them.

Much enthusiasm has been manifested, and the subscription list for the enterprise has reached about thirty thousand dollars. The remaining amount necessary to accomplish the expedition, some fifteen thousand dollars, will be borrowed, and the party comprising some twenty-five men mostly of military and marine experience, between the ages of about thirty and forty, chosen for their excellent qualifications for such an exploition, is in readiness to depart. The Hoko Maru, schooner of two hundred tons, has been purchased and fitted with a subsidiary engine, the cost being about twelve thousand dollars. The expedition will set off November fifteen, expecting to achieve its object and return to Japan in September, 1912.



CAPTAIN MASAKICHI NOMURA

Lieutenant Shirase is a retired officer of the commissariat of the Japanese army. He is a native of Ashin Prefecture, having been born in the port of Kinotsu, Yamashiro, some forty-five years ago. At the age of eighteen he entered a training school for non-commissioned officers, and later graduated respectively from the Toyama Military School, and the Shikkan Gakko, or school for commissioned officers, after which he received an appointment as sub-lieutenant, in 1897, and was attached to the First Army Division, with the late Major General Mr. Tsumura, as Chief of Staff, by whom he was severely reprimanded for having contributed an article to the Hoji Shimbun (military journal), on matters relating to the revision of regulations as to the marriage of military officers. Shirase at once gave up his commission and was placed on the retired list.

He became interested in a scheme to explore the North Pole, assembled around him men of similar views, planned an expedition, and went to Hakodate, in Hokkaido, to make preparations. There he met Lieutenant Gunji, at the head of a party for exploring the Kurile Islands, and whose ships had met with some disaster which forced them to return.

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Shirase was persuaded to accompany them on their second cruise to the islands, and after reaching them remained a year and returned to his native place.

He enlisted the support of General Kodama for his North Pole scheme, and following the Ganeral's advice to accustom himself to Arctic climate by living there previous to undertaking the expedition, betook himself to the Behring Straits and the land of the Esquimaux, where he lived for two years, enduring all manner of hardships, and inured himself to the Arctic weather.



POLAR COSTUME

When he returned to Japan in 1902, he received the hearty approval of the General, who, as a first step toward accomplishing the plan put before him by Lieut. Shirase, presented a memorial to the Diet for the establishment of a volunteer army division in the Kuriles, for the defense of the islands, as well as for agriculture and fishing. It was approved by both Houses, but just at this time the war with Russia broke out, and Lieut. Shirase enlisted and was ordered to the front, and served in the field of Manchuria as lieutenant of commissariat corps, during which time he was promoted.

After the triumphant return of the Japanese forces, General Kodama met with an untimely death, which also struck the death knell to Shirase's North Pole expedition, as the General had been its main financial supporter.

Commander Peary's exploration determined Lieut. Shirase to turn his attention to the South Pole, which scheme was made public, and preparations about completed some time since, the idea being to endeavor to precede the party setting off for the South Pole, in December, from New Zealand, under Captain Scott, of England, in order to be able to raise the Japanese flag, another expedition being contemplated for scientific investigation.

Lieut. Shirase is a total abstainer from alcoholic drink and the use of tobacco, has trained himself to endure extreme cold, and invariably eats cold food. He has never tasted medicine of any kind, and physically is well prepared for the work he is undertaking. He has issued articles of covenant, to which all members of the party are required to subscribe, and by which they will be compelled to abide. Its main purport is to impress upon the men their duty to superiors in charge, and the necessity of each being faithful in every particular and obeying orders implicitly, realizing constantly that their undertaking will be watched by the whole world, and that only through combined efforts can they hope to attain success.

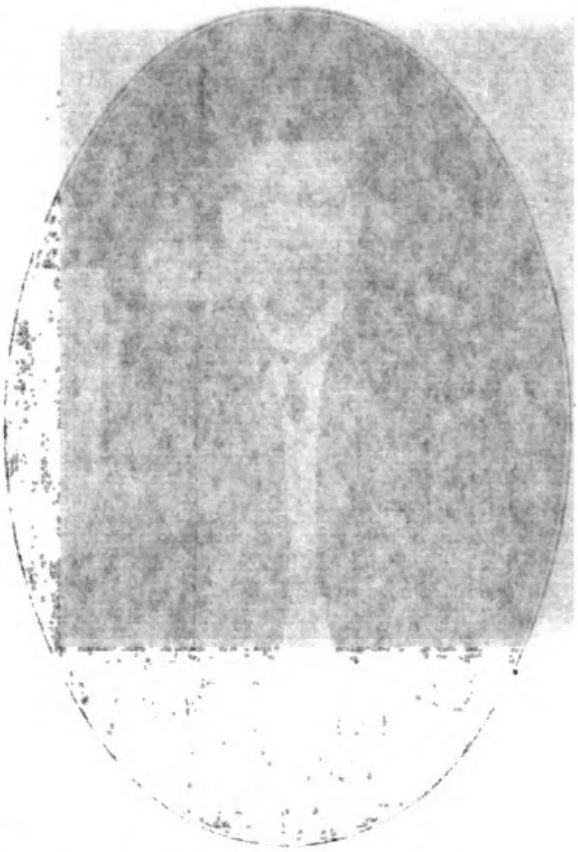
The use of alcoholic drink is strictly prohibited, and caution as to economy with food, and care of animals is not forgotten.

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PROF. TERUTSUKA'S TAMEIKA

Nagai-ichi Nomura, who has been chosen as captain for the vessel, is a native of Nomori, and has been engaged in navigation for some ten years, having worked his way from a common sailor. He has the splendid record of never having had an accident with any vessel in his charge.

Prof. Tetsuzo Aiwano, graduate of the School of Natural Philosophy, of Tokyo, and lecturer in several Government schools and also in Waseda University, has been given charge of surveying and astronomical observations.

Taichi Seiichi, a young man of twenty-eight years of age, who served as cavalry private in the fortieth regiment, in the Russo-Japanese war, and was awarded honorable mention, is to serve Commander Shirase in the capacity of private secretary.

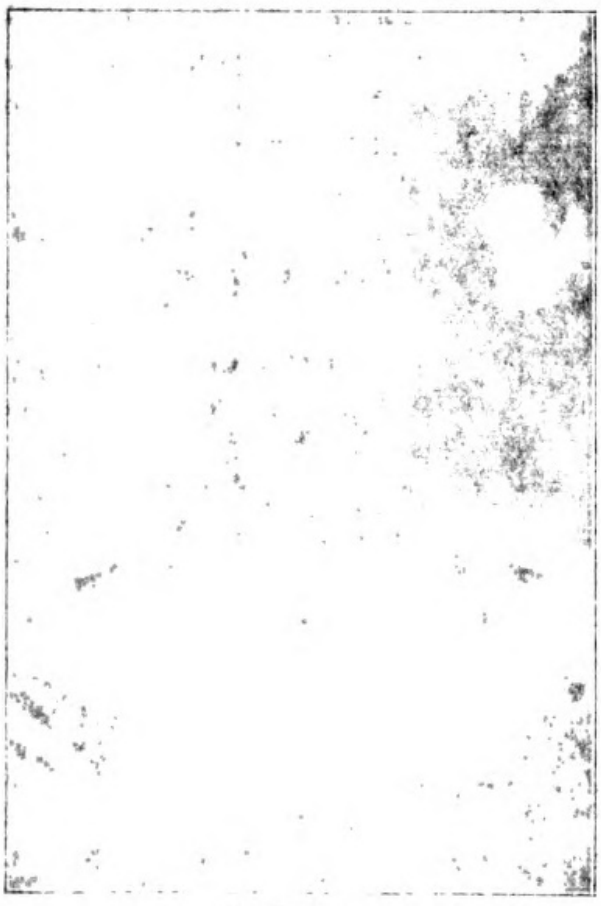
In charge of polar costumes is to be Yuta Onishi, a hunter by trade, who has had years of experience in battling with the cold of the Arctic regions. Takagi Kichitaro will oversee the supply of other garments.

Prof. Takeda, who was a graduate of a middle school at Morioka, and after completing his education, he was a high school teacher, gives support in Geology, meteorology, zoology and botany.

Ayai Kiku will be in charge of dentistry work. The band consisting of men from the Corps of Music of the Seventh Circle, has been decorated with the Green Pine Imperials, and received the medal of the Golden Kite, together with the sums of one and two hundred yen respectively. For honorable service rendered as surgeons might at least of the general staff. Lieutenant received a silver cup as the time he was attached to the committee for demarkation of the Karafuto boundary.

Other members of the land party are Ishii Yoshimatsu, Miura Yoshino, Tadeumine and Nishikawa Genzo, all of whom have had military training and service, several of them having had Arctic experience.

The equipment consists of ten sets



LIEUT. SHIRASE,
COMMANDER OF THE EXPEDITION

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PROF. TERUTAKO TAKEDA

Naokichi Nomura, who has been chosen as capitain for the vessel, is a native of Aomori, and has been engaged in navigation for some ten years, having worked his way from a common sailor. He has the splendid record of never having had an accident with any vessel in his charge.

Prof. Tetsuzo Awane, graduate of the School of Natural Philosophy, of Tokyo, and lecturer in several Government schools and also in Waseda University, has been given charge of surveying and astronomical observations.

Tada Keiichi, a young man of twenty-eight years of age, who served as cavalry private in the fortieth regiment, in the Russo-Japanese war, and was awarded honorable mention, is to serve Commander Shirase in the capacity of private secretary.

In charge of polar costumes is to be Yura Onishi, a furrier by trade, who has had years of experience in battling with the cold of the Arctic regions. Takagi Kichitaro will oversee the supply of other garments.

Prof. Takeda, who was a graduate of a midde school at nineteen, and after completing his education, became a high school teacher, goes as expert in geology, meteorology, zoology and botany.

Arai Kihei will be in charge of a dormitory section. He has had conferred upon him the Order of Merit of the Seventh Grade, has been decorated with the Green Paulonia Imperialis, and received the medal of the Golden Kite, together with the sums of one and two hundred yen respectively, for honorable service rendered as sergeant major and clerk of the general staff. He was also awarded a silver cup at the time he was attached to the committee for demarkation of the Karufotu boundary.

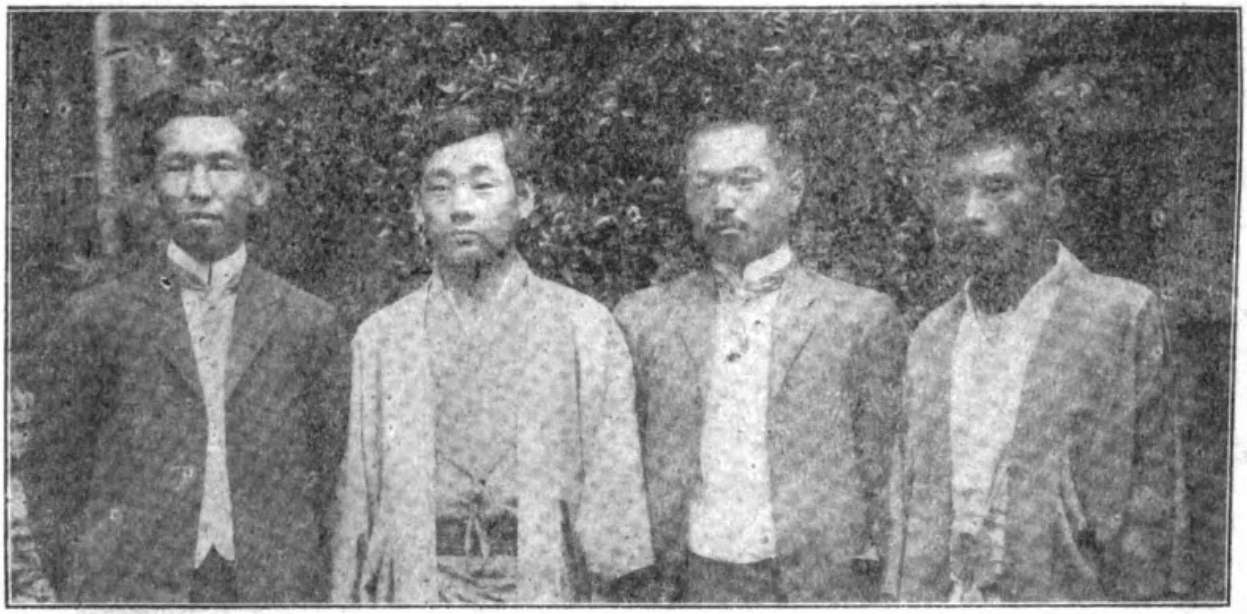
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The equipment consists of ten sets



LIEUT. SHIRASE,
COMMANDER OF THE EXPEDITION

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PROF. AWANE SEIZO SHIKAI KEIICHI TADA YUKA ONISHI

of sledges, thirty dogs, fur coats for twenty-five men, large and small tents, one set each of carpenters' and blacksmiths' tools, scientific instruments, theodolite surveying instruments and photographic apparatus.

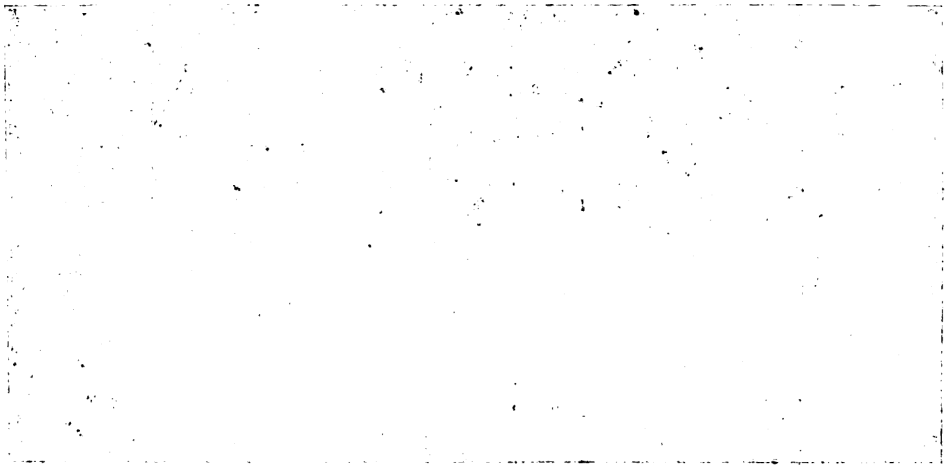
Provisions required will be thirty thousand pounds of refined rice; *miso* (fermented beans) fifteen hundred pounds; one hundred twenty gallons *soy* (similar to Worchestershire sauce); two thousand cans of vegetables; the same quantity of canned fruit; two thousand five hundred cans of meat; a thousand pounds of sugar of four grades; twenty thousand dried fish of various kinds; three hundred pounds each of dried peas and beans; fifteen hundred pounds of glutenous rice; a quantity of military biscuits, rice dumpling and table salt. Fuel, petroleum and food for the animals are of course, included.

Compared with the equipment and provisions required by similar exploring parties from occidental countries, it may appear scanty, but is not, owing to the difference in the mode of living between the Japanese and occidentals.

Apparel for the land party consists of a coat, trousers, head covering and ten pairs of gloves each, of fur inside and out, antelope skins being used to make them. Beds for camping on ice are made of bear skins. The cost for each complete outfit was about sixty-five dollars.

The mariners coats are made of antelope skins in front and dog or sheep skins in the back. Six hundred dog skins, costing four hundred fifty dollars; two hundred antelope skins, six hundred dollars; sheep skins, sixty-five dollars, and ten bear skins, one hundred dollars, have been used.

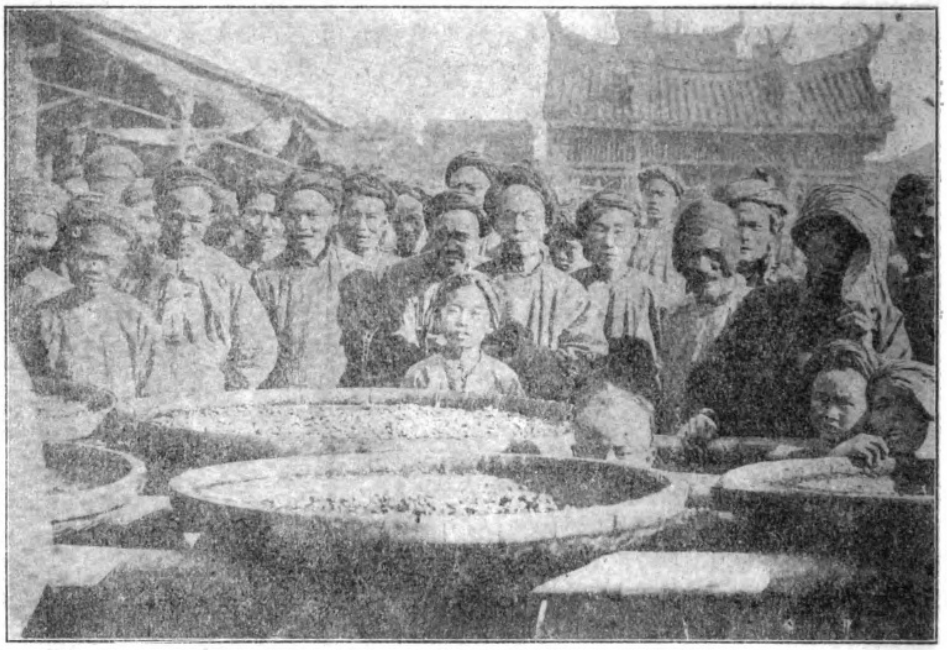
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FORMOSANS

DIFFERENT PEOPLES OF THE JAPANESE EMPIRE

By Dr. SHOGORO TSUBOI

THE geographical position of Japan makes it seem most probable that the Ainus, who now inhabit the northern part of the island, and who doubtless once were spread over its entire extent, commingled with the Malays from the south and the Koreans from the west, who were either cast ashore or perhaps sought adventure in a foreign land. Although it can not be definitely stated that such was the origin of the Japanese, they possess traits both of character and language that are strongly convincing of such a theory. The Ainu was to all appearances of the Caucasian race, of much less sturdy physique than either the Malay or Korean, and of no more advanced civilization; the result, therefore, being, that they gradually gave place to the stronger element, and migrated to the north; the mixed race springing from these sources finally establishing themselves and from time to time widening their domain until of sufficient number and power to found a nation, continually extending its possessions and embracing various tribes of other descent, and including representatives from all quarters of the globe.

Thus, among the Japanese there are many different types, with the predominating physical characteristics of one or the other of the various races from which their people have sprung. Many are like the Ainu, with heavy beards, high noses and other distinguishing features; some, like the Malay, have no beard, and otherwise possess his traits; others there are who show East Indian origin; some are very large, others quite small, and so on, making the Japanese race one of great interest in point of origin and development.

By their mixed blood they have an in-

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OROCCOS, SAGHALIEN

born capacity for adapting themselves, and by this characteristic quality, to skillfully absorb all with which they come in contact. Their rapid assimilation of foreign civilization within the last half century has brought them, as a nation, to the position of leader of all Asiatic races.

Besides the many distinctive types of what may nevertheless be called pure Japanese, there are, living within the Empire as her subjects, some by choice, others by circumstance, more than half a dozen peoples, each of whose manners and customs have remained practically unchanged, peculiar to themselves; and whose chief characteristics and origin are obviously apart from each other and the true Japanese. They are the Ainus, Loochoo Islanders, Ogasawaras, Saghaliens, Kurileans, Formosans, Giryaks and Oroccos, taken in the order in which they became subjects.

The island of Yezo, inhabited by the Ainus, was formally recognized as a dominion of the Japanese Empire in 1869. These people have an abundance of wavy hair, worn hanging to the shoulders by both men and women; the former also have bushy beards, and the latter, on arriving at maturity tattoo their faces around the mouth, and also their hands. They both wear earrings, and habiliments very similar to the Japanese dress, consisting of a *kimono*-like coat, though with short sleeves, and a skirt which reaches to the knees, a sash corresponding to the *obi* being used. These garments are sometimes made of hand-woven cloth called *attush*, made from the bark of a tree, and formerly used exclusively, but now a great deal of cotton cloth manufactured by the Japanese is used, and the outer garment more or less elaborately ornamented with embroidery, well executed in interesting designs. Gaiters called *kiahan* cover the legs, and in the winter peculiarly constructed snow shows are worn, but in summer the Ainu goes barefooted.

Their domiciles are usually crude structures of rough poles, with the roof and side walls covered with reeds, the bare ground being used as the floor, though mats are used to sit upon.

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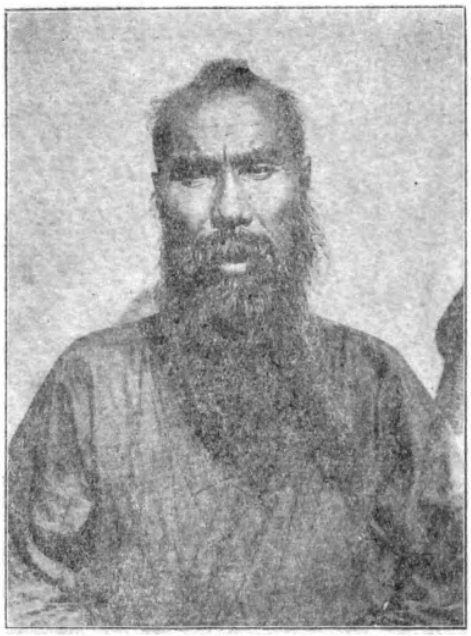






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AINU, SAGHALIEN



AINU WOMAN

Their food consists of rice and other cereals; formerly they used the lily bulb very extensively, which they ate either in the bulb form or made into starch. Vegetables are not a favorite food owing to their dislike for agricultural pursuits. They are adepts in fishing and excellent hunters, consequently use fish and animal flesh in abundance, bear meat being much prized and considered a great delicacy.



VETERAN HOKKAIDO AINUS

The Loochoo Islands were annexed to Japan in 1872, and Okinawa Prefecture established in 1879, before which the islanders were free, their country being independent. The people inhabiting these islands resemble those of the mainland their language also is closely allied to the ancient Japanese, showing the probability of their having come from the same stock, but intercourse between the mainland and these islands was cut off for a very long period, which accounts for the variations we find among the two peoples to-day. Males and females wear their hair in top-knots held in place by hair pins. Previously, they wove cloth of the fibre and bark of trees, especially the cocoanut tree, from which they made garments much like those used in Japan, where they now purchase cloth, and also use a Chinese product. On their feet they wear sandals called *zori*. Their houses are the same as

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LOO CHOO ISLANDER



TYPE OF KOREAN

those built in Japan, but their food consists chiefly of sweet potatoes. The written language used at the present time is a combination of Japanese and Chinese characters, though formerly they used original hieroglyphics now only occasionally seen; one of the interesting modes of writing was by the use of rope traced into naturalistic forms.

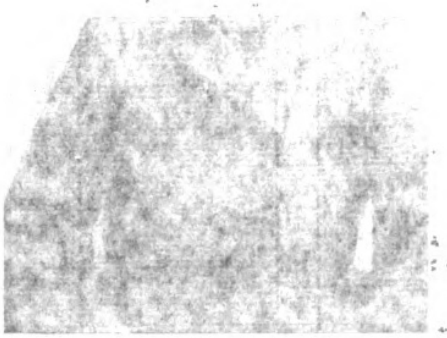
The Japanese Government entered into a treaty with Russia whereby the latter took possession of the whole of Saghalien Island, and Japan the Kurile Archipelago (1876—77). Among the aborigines of Saghalien, there were many who wished to remain Japanese subjects, and sought permission of the Government to emigrate to the province of Ishikari, in Yezo, whose people may be regarded as a branch of the Ainu race, whom they closely resemble physically, but differ in manners and customs. The Saghalien Ainus wear a band of cloth about two inches in width around the head. The native of the Southern Kuriles resembles the Hokkaido Ainu, but the Northern Kurile aborigine's beard is not long like the Ainu's. Some may be seen clothed in bear skin while others, who have become Russianized, wear European clothes. Their original abode was a hole dug in the ground covered by a rude roof.



GIRYAK FAMILY, SAGHALIEN

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those built in Japan, but their food consists chiefly of sweet potatoes. The written language used at the present time is a combination of Japanese and Chinese characters, though formerly they used original hieroglyphics now only occasionally seen; one of the interesting modes of writing was by the use of tree-trunks into mountainous forms.

The Japanese Government entered into a treaty with Russia whereby the latter took possession of the whole of Saghalien Island, and Japan the Kurile Archipelago (1875—77). Among the aborigines of Saghalien, there were many who wished to remain Japanese subjects, and so, in pursuance of the Government to emigrate to the province of Hokkaido in Yezo, whose people may be regarded as a branch of the Ainu race, whom they closely resemble physically, but differ in manners and customs. The Saghalien Ainus are a band of about two hundred souls, which around the head. The native of the Southern Kuriles resembles the Hokkaido Ainu, but the Northern Kurile aborigine's beard is not

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Oyasumata Island was occupied by a community which constituted a small republic; its subjects, representing various countries of the world, having been attracted there by the advantages offered in fishery. Although this island had always been considered by Japan as one of her dominions, it was not generally regarded as such by other powers until the Japanese Government formally took possession in 1876, and the inhabitants other than Japanese subsequently became naturalized. Most of them being of European origin, the adults adhering to their own customs and dress, but their children were clad in Japanese fashion. The ordinary diet consists of rice, potatoes and fruit, fish and tortoises. The dwellings are substantial wooden structures.

Formosa, which became a Japanese possession through the War of 1894–1895, has a mixed population of natives, who occupy the eastern part of the island, and a majority of Chinese from Fookien and Canton; the customs of these people resembling, in consequence, those of the Chinese race. The aborigines exhibit all the characteristics of the Malayan tribes, especially those of the western division of that race. Their dress and manners are also of that class; both sexes wear the hair long, and the women tatoo a red ornament around their mouths. Their garments are quite varied, the common outside one resembling the Japanese *kimono*, without sleeves, the material of which they are made being a vegetable fibre called *ramawaki*. Necklaces made of seeds, beans, and the tooth of animals, are worn. Their dwellings are built of stone, crude in construction, and a form of primitive hut. In the towns of Formosa, a tile of reddish brown color is used on the roofs, which is a distinctive characteristic of this locality, and lends a cheerful and pleasing effect. Those who live in the mountainous districts inhabit caves or excavations. The Formosans have some knowledge of agriculture, cultivating potatoes to quite an extent. They also use a fish and fish diet.

As a result of the Russo-Japanese war, the Russians conceded to Japan the southern half of Saghalien, and an account of the chief inhabitants has already been

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FORMOSAN GIRLS

Ogasawara Island was occupied by a community which constituted a small republic; its subjects, representing various countries of the world, having been attracted there by the advantages offered in fishery. Although this island had always been considered by Japan as one of her dominions, it was not generally regarded as such by other powers until the Japanese Government formally took possession in 1876, and the inhabitants other than Japanese subsequently became naturalized, most of them being of European origin, the adults adhering to their own customs and dress, but their children were clad in Japanese fashion. The ordinary diet consists of rice, potatoes and fruit, fish and tortoises. The dwellings are substantial wooden structures.

Formosa, which became a Japanese possession through the Sino war of 1894–1895, has a mixed population of natives, who occupy the eastern part of the island, and a majority of Chinese from Tonkien and Canton; the customs of these people resembling, in consequence, those of the Chinese race. The aborigines exhibit all the characteristics of the Malayan tribes, especially those of the western division of that race. Their dress and manners are also of that class; both sexes wear their hair long, and the women tatoo a net ornament around their mouths. Their garments are quite varied, the common outside one resembling the Japanese ***haori***, without sleeves, the material of which they are made being a vegetable fibre called ***karamushi***. Necklaces made of seeds, bones, and the teeth of animals, are worn. Their dwellings are built of stone, crude in construction, and a form of primitive hut. In the towns of Formosa, a tile of reddish brown color is used on the roofs, which is a distinctive characteristic of this locality, and lends a cheerful and pleasing effect. Those who live in the mountainous districts inhabit caves or excavations. The Formosans have sime knowledge of agriculture, cultivating potatoes to quite an extent. They also use a fish and flesh diet.

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given. New elements existing there now are known as the *Giryaks* and the *Oroccos*; the Giryaks are characterized by high cheek-bones, small eyes and nose, and large mouth, their complexion being of a light yellowish color. The men, who have scanty beards, wear their hair in top knots, and the women entwine their long hair into two braids. Formerly their dress consisted of animal and fish skins, but at present they use velvet, flannel and calico. Their diet is rice and flour, fish, and animal flesh; their dwellings are log cabins, built in the Russian style, and sometimes cone-shaped tents of canvas.

The Oroccos are short in stature, with round faces, and extremely small, slanting eyes. The men have discarded the custom of wearing their hair in top knots, but the women wear theirs the same as the Giryaks, in two long braids. In their clothing and diet they are similar to the Giryaks, but their dwellings differ, inasmuch as they put up a very crude cone-shaped hut, made from the bark of trees, but which would be totally unfit for a fixed domicile; they lead a nomadic life, migrating from place to place.

REMARKABLE MOVEMENTS OF LAND IN JAPAN

By JIMBO KOTORA

PROFESSOR IN THE IMPERIAL UNIVERSITY

FLOODS, volcanic eruptions and earthquakes are great calamities which nature sends too often to Japan, and fire has many times swept away entire cities and rendered thousands homeless, but none of these are so much dreaded by the natives as by foreigners who have experienced them here. The Japanese are a stoical and philosophical people, and are able to encounter dire disasters, envolving the loss of all they possess, and yet behold in its very magnitude, the grandeur or sublimity. This fact is observable in the language itself, which furnishes such instances as *Yedo-no-hana*, "flower of Tokyo," to designate a fearful conflagration of the city, illustrating their appreciation of the splendor of the scene for the time being, and their disposition to take things as they come, patiently and uncomplainingly, simply saying "*shikata ga nai*," (it can not be helped).

The Japanese vocabulary is rich in special terms to distinguish various kinds of fire incidents, but the cities are poor in fire-proof buildings and protection, the fire departments being organized upon a basis entirely inadequate to the needs of the time, and the expression *ittokoku*, first-rate or best quality state, so often used by local papers in referring to Japan, seems in this particular at least, quite misapplied.

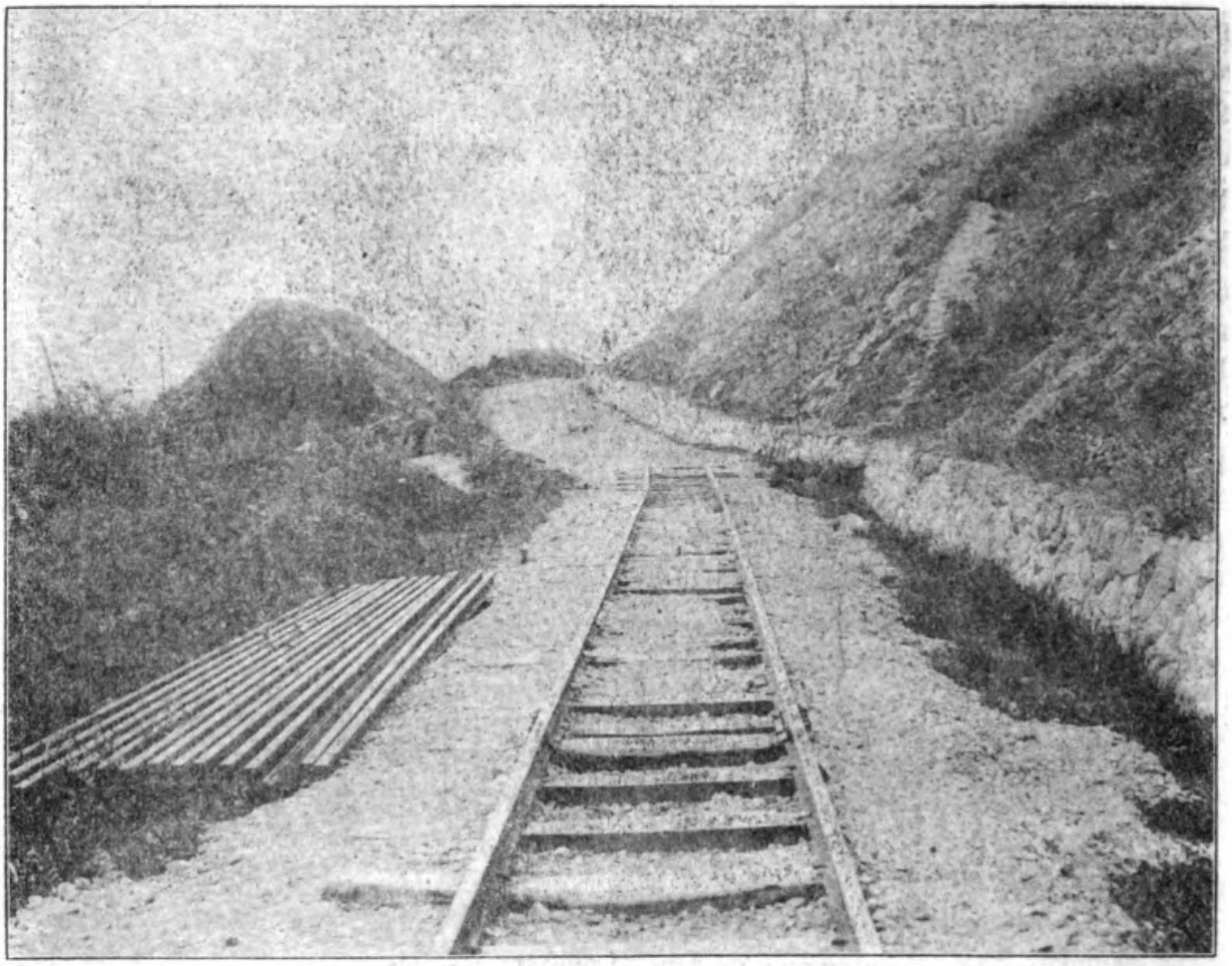
Together with the other great causes of impoverishment in Japan, the geology of the land itself and the forces causing peculiar changes not experienced elsewhere so far as known, add much to the difficulties with which her people must meet without hope of overcoming. In the very beauty of her scenery sometimes lurks the greatest danger; for in the rugged mountain districts, so charming in picturesque outline, great land-slides come down upon villages that nestle at the foot, burying from sight all signs of their awful destruction; and the quiet mountain stream as it murmurs along,

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MOVEMENT OF PART OF SLOPE NEAR LAKE SUWA

gives little warning that it may become, in a day or two, a mad, rushing torrent, sweeping before it, and into its surging, raging rapids, rock and tree, house and home, man and beast alike, leaving in its trail after its fury has subsided a desolation like the "Valley of Dry Bones."

Tidal waves are not infrequent, and in 1896 the coast plains of the northern part of the island were completely robbed of all thereon. What, in Japan, is called a mountain tidal wave, *yama-tsunami*, though not, of course connected in any way with the tide, is a sudden rushing from the mountain side of a great river of water, caused by some previous land-slide having closed the course of a stream, whose waters have gradually risen to a point too weak to imprison it, and it dashes forth carrying with it the stones and debris of its former prison walls into the green fields and fertile valleys below, making of them a sandy desert

The great stony wastes, forming the flood plains of the large rivers, but in which there is very little water in the dry season, become most dangerous and appalling after heavy rains. Travelers often express surprise in passing through tunnels in a region near Kobe on perfectly level coast plains with no mountainous surroundings. These tunnels are really sub-ways under the earth-walls and raised river beds formed by the accummulation of detritus deposited by floods, and serve to keep the wild waters after heavy rains in the proper channel. Should these embankments ever yield to the force of the flood, it would bring awful disaster.

Japan is only second to the Island of Java, sometimes spoken of as the Garden of the East, in the matter of active volcanoes, and from some places a whole series of smoking cones may be observed at once. There have been many destructive eruptions, though none so great in extent as

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those most prominent in European history, and interesting changes in the conformation of the land have been and are still attributable to volcanic action. While it was accepted by ancient investigators that Lake Biwa was a result of the volcanic action which gave to Japan her Peerless Mountain, Fuji-no-Yama (in the language of foreigners and interpreters simply Fujiyama), believing the depression in which the lake lies to be equivalent to the mountain's volume, there is no proof whatever of such a theory. The origin of the lake of Toya, north of the volcano Usu, in Hokkaido, is similarly explained. There are, however, instances of very recent date, as late as 1888, when several lakes were formed on the northern side of Bandaisan by volcanic action. Not by eruption from the crater proper, but by the bursting away of the mountain side, through a sudden explosion for which the crater afforded no outlet, and its enormous mass of rock fragments closing river courses, causing the waters to rise to and fill the possible concavities having resulted from the explosion.

The frequency, and often distructive nature, of earthquakes in Japan are world-known, and necessarily seriously considered by native thinkers, whose interest in the matter has brought about organized investigation by a special committee, which has resulted in important discovery and the invention of instruments of no small value in recording earth movements; not only those caused by earthquakes, but of an entirely different nature, and for which no cause has as yet been positively assigned, but attributed to the geological structure of the land. The reports of this committee include observation on earthquakes, descriptions of volcanoes, and land movements from any cause, and are published both in Japanese and English.

The ordinary movement known through the occurrence of raised coral formations, as in Ryukyu and Taiwan, or by the coast terraces in Sakkalin (Karafuto or Saghalien, the latter being a common but very bad transliteration), is spoken of in text books and other publications, but the fact of the very considerable movement of small areas of land without any apparent cause, is little known or accepted except by those who have seen, and studied them. But peculiar instances exist and may be cited in number, and civil engineers who once only took into account the common conditions, such as slopes, fissures, swamps, new springs et cetera, in their undertakings, now generally recognize that in Japan there is another force to be reckoned with, where none of the above are to be found, which causes a movement of the land in a most surprising and unexpected way.

The following examples will give some idea of these movements:

In passing over the Oi River on the Tokaido Railway, just before reaching the small station called Kanaya, on the left hand side may be seen indications of an old cutting, about ten feet deep and the breadth of a single line. The slope, where the cut was made, is very gentle, and one would not suppose the movement which took place after the road was made, at all possible. But no amount of expert engineering in the way of piles and walling was sufficient to check the movement. The bottom is now greatly undulating and the sides look like irregularly heaped coarse gravel. At Kasuga station, a shallow cutting was made, in 1901, in order to make a new wagon road under the railway; just before Chokoji, a Buddhist temple, the road became much changed soon after it was made, the bottom being raised and the sides much disturbed, and it was found necessary to protect it by the heaviest and strongest masonry. In these two places, the existing conditions may only be explained by the possible effect past earthquakes may have produced in those parts,

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say by the Tokaido earthquake which took place more than fifty years ago. Traces of sub-fissures also are visible in the neighborhood, but no records exist by which would prove that they were really produced at that time. Even when no precautions against earthquakes are provided with any show of more than random concerning such fissures, and more of them are now at least supposed to be relics of upon for accurate observation.

In the old mountain-side district in Washiro Province, near the Hirosaki Silver mines, not long ago, a very large fissure developed, the margin of a section disposed in a concrete period, upon which lies the mine. That section surrounded partly by this cliff, but opening also to an extensive plain where runs the railway from Tokyo to Sendai, displays a most dangerous aspect occasioned by land movement, a gradual settling down, as though undermined. The slope is not particularly steep, and water can not have been the initial cause, though of course the movement is increased after rains. This movement was first observed to be taking place about 1897, and since then has been most extraordinary, many houses in the vicinity having to be put down because endangered by the local fissured land.

A similar movement on the shore of Lake Suwa, (see illustration) resulted in serious damage to the railway, shortly after its construction in 1905. First, a slight change in the level was observed on the railways laid in a cutting; above it, fissures were produced and a land-slide which was so gradual as to be moving for more than six weeks, took place. The greatest horizontal sliding which took place in one day amounted to two feet, the total being twenty-one feet and the sinking being nine feet. There were no signs, no heavy rains just previous, and no steep hill side. It appeared not to be in perfect equilibrium, and shifting position therefore, slowly and noiselessly, but steadily, quite unlike an ordinary land-slide which takes place so suddenly and as suddenly ceases.

Where such a movement took place under a heavy snow, a peasant knew nothing of the fissures or the moving of his land until he fell into one of the openings, which was completely hidden by the snow.

Such movements seem to be very common in several parts of the so-much-disturbed Japanese Islands, and though floods may increase them, they are not the essential cause of these interesting phenomena, which have not been mentioned as taking place in other volcanic countries.

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say by the Tokaido earthquake which took place more than fifty years ago. Traces of subsidence along fissures are visible in the neighborhood, but no records were kept which would prove that they were really produced at that time. Persons who experienced that earthquake were not provided with any diary or memorandum concerning same, and most of them are now at too advanced an age to be relied upon for accurate memory.

In the old mountain-slide district in Iwashiro Province, near the Handa Silver mine, one may observe a long, steep, horse-shoe-shaped cliff, the margin of a section depressed in a remote period, under which lies the mine. That section surrounded partly by this cliff, but opening also to an extensive plain where runs the railway from Tokyo to Sendai, displays a most dangerous aspect occasioned by land movement, a gradual settling down, as though undermined. The slope is not particularly steep, and water can not have been the initial cause, though of course the movement is increased after rains. This movement was first observed to be taking place about 1897, and since then has been most extraordinary, many houses in the vicinity having to be pulled down because endangered by the hopelessly fissured land.

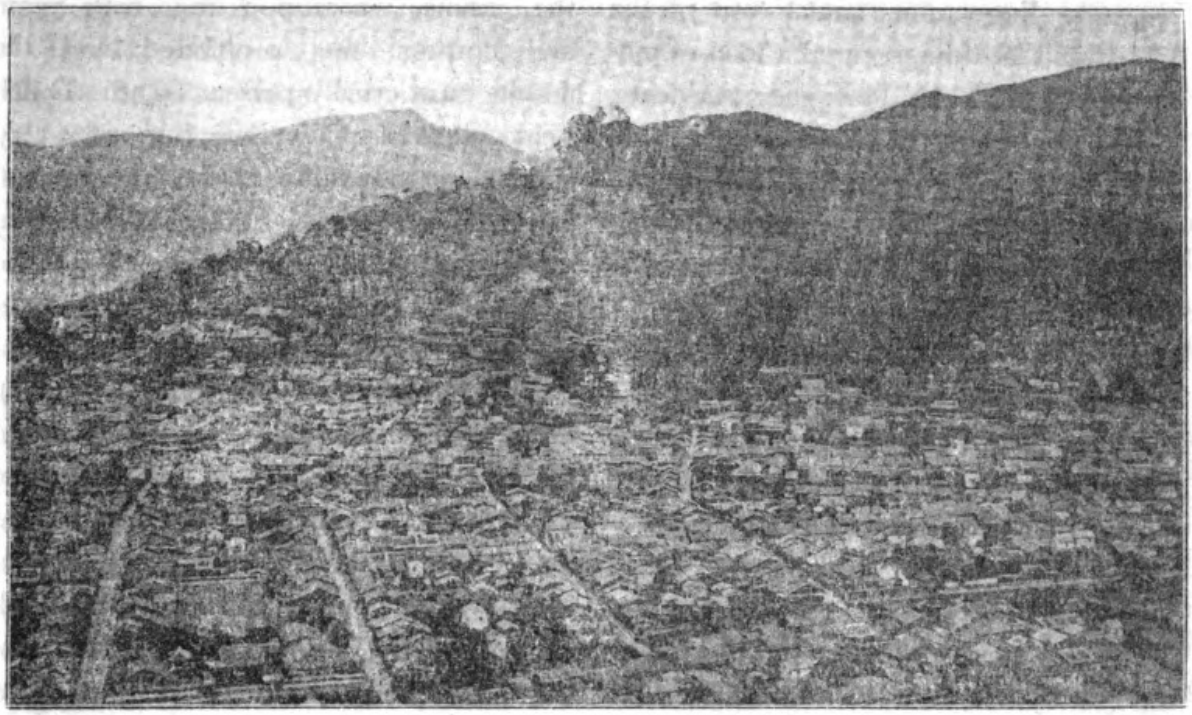
A similar movement on the shore of Lake Suwa, (see illustration) resulted in serious damage to the railway, shortly after its construction in 1905. First, a slight change in the level was observed on the railways laid in a cutting; above it, fissures were produced and a land-slide which was so gradual as to be moving for more than six weeks, took place. The greatest horizontal sliding which took place in one day amounted to two feet, the total being twenty-one feet and the sinking being nine feet. There were no swamps, no heavy rains just previous, and no steep hill-side. It appeared not to be in perfect equilibrium, and shifting position therefore, slowly and noiselessly, but steadily, quite unlike an ordinary land-slide which takes place so suddenly and as suddenly ceases.

Where such a movement took place under a heavy snow, a peasant knew nothing of the fissures or the moving of his land until he fell into one of the openings, which was completely hidden by the snow.

Such movements seem to be very common in several parts of the so-much-disturbed Japanese Islands, and though floods may increase them, they are not the essential cause of these interesting phenomena, which have not been mentioned as taking place in other volcanic countries.



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BIRD'S EYE VIEW OF NAGASAKI

NAGASAKI

NAGASAKI, an ancient city of Japan was the first port open to foreign commerce, from which it drew its life and grew to large importance as a trading port, from a group of small fishing villages, which once occupied the valley then known as Fukae-no-ura, and called Nagasaki in honor of Nagasaki Kotaro, to whom the district was granted by Yoritomo, in the twelfth century, upon condition of military service.

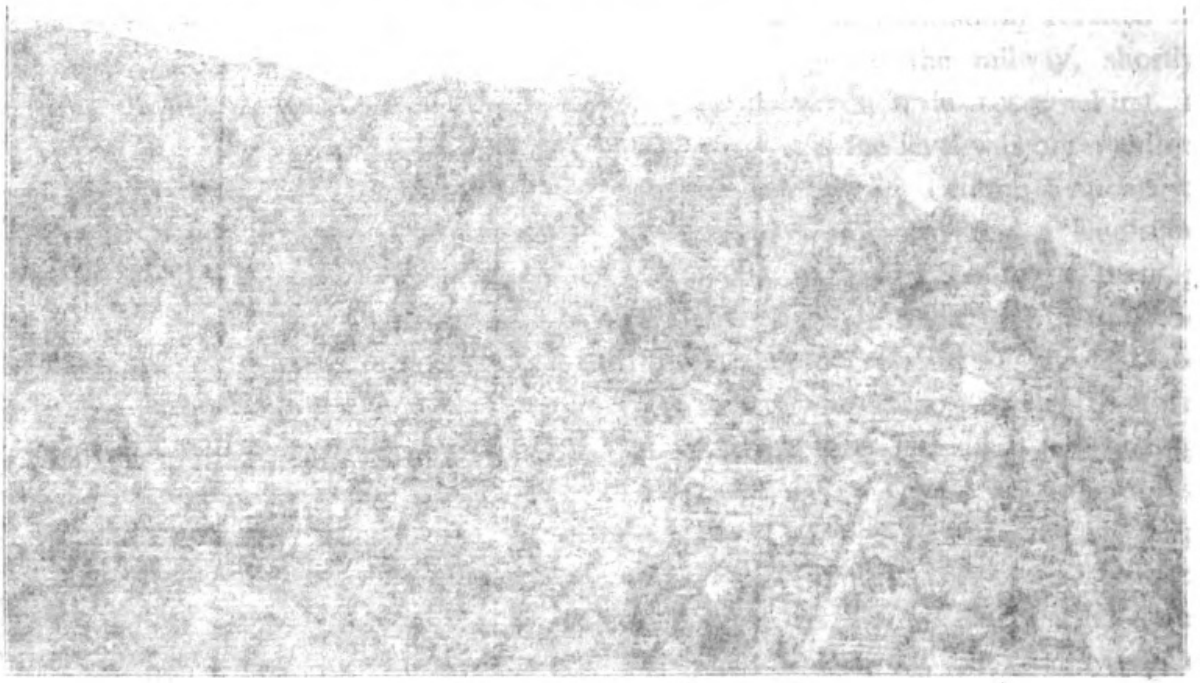
It is situated in the province of Hizen, on a western peninsular of the island of Kyushu, upon a small bay; and, surrounded on three sides by steep hills, lies in a narrow valley not exceeding six square miles in extent. Its harbor is deep and well sheltered, the water being calm even during violent storms, affording anchorage for ships of the greatest tonnage and has proved a haven to many a storm driven vessel.

The island of Kyushu is famous for the expeditions of Jinmu Tenno, the Empress Jingo Kogo, and Hideyoshi, and this quaint old city, snugly tucked away in its nest of hills, has been the scene of much that is gruesome and dark, as well as being the gateway for the entrance of foreign civilization; for here came the first Europeans, introducing the strange combination of Christianity and fire-arms, before unknown in the Far East, and following upon their success in propagating the religion of Christ, were the cruel persecutions, and finally the crucifixion of many believers, both the leaders and their adherents.

It was in the first year of Genki (1570) that a Portuguese merchant vessel was driven into Nagasaki harbor by a storm, and remained for some time, the Portuguese trading with the natives and being so well pleased as to return yearly, the place becoming a regular port of call for their ships; and other Europeans, notably the Spaniards and Dutch, established trade with the Japanese at this port, and a foreign settlement grew up in the city.

In the fifth year of Tensho (1576),

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The island of Kyushu is famous for the expeditions of Jimmu Tenno, the Empress Jingo Kogo, and Hideyoshi, and this quaint old city, nearly tucked away in its nest of hills, has been the scene of much that is picturesque and dark, as well as being the gateway for the entrance of foreign civilization; for here came the first European, introducing the strange combination of Christianity and Freemasonry, before unknown in the Far East, and following upon their success in propagating the religion of Christ, were the cruel persecutions, and finally the crucifixion of many believers, both the leaders and their adherents.

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In the fifth year of Tencho (1579)

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Shigeaki Jimyōmon, feudal lord of the district at that time, received a loan of military fiefs from the Bakufu as mediator, and being unable to repay it within the prescribed time, was obliged to yield to the claims of the Bakufu, and grant them permission to deliver the district of Nagasaki to the Jesuits, to be it as their own property, and the Catholic missionaries were then able to build churches and work without restraint. Friendship arose between them and the administration of the city, who petitioned the Shogun Tokugawa Iiemitsu, probably in the eleventh year of Tensho (1583), against the restrictions, and he issued an order forbidding Christianity and restored the land to the native owners.

A Jesuit missionary, an envoy of the Governor General of Manila, and several Dominican fathers at different times during 1500-4, sought audience with Hideyoshi, successively requesting permission to establish religious teaching and the privilege of commerce. The latter reluctantly granted the former; but strictly forbade the former, and in 1597, the first year of Keicho, took bloody measures to prevent it, striking twenty-two Christians, both native and foreign, including thirteen baptized Japanese children, and five Franciscan friars, whom he had crucified at Nagasaki.

On the other hand, Nagasaki's foreign trade declined gradually according until in the eighteenth year of Keicho (1613) as native to the hundred twenty foreign vessels entered her harbour. But in the second year of Genna (1616), a royal and more severe edict against the perpetuation of Christianity was issued by the Government, and from the Spring Tide and Great Tide the ports were restricted to Nagasaki and Hirado only, all the ports being closed to foreign commerce. The Dutch, desiring to monopolize the Japanese trade, sent warships to the Bay of Nagasaki, and the Government, [illegible] the Jesuits, who [illegible] and Dutch [illegible] the Jesuits [illegible] being allowed to [illegible] peculiarly [illegible] year of Kwangei [illegible] government [illegible] for [illegible] the city to [illegible] Christianity [illegible] Shōun Kōbō [illegible] which [illegible] Otsuki [illegible] the Dutch [illegible] the Japanese [illegible] Dutch [illegible] Japanese [illegible] ed upon [illegible] moved the [illegible] International Club, the Tokyo Exchange and the Imperial Hotel.

Religious persecution [illegible] only [illegible] of Kwangei [illegible] were driven to revolt, and set up a standard of rebellion at Shimabara, a place some forty miles distant from Nagasaki. But the rebellion was soon quelled, and more severe orders were issued by the Shogun's Government, and the country closed entirely to all lord's commerce with the exception of China; the Portuguese were expelled and entirely forbidden to venture the country again.

Nagasaki's commercial prosperity suffered greatly, and a petition from the citizens asking to have the Dutch residence at Hirado transferred to Nagasaki, and trade with them resumed, was presented to the Government, but all [illegible] thus limiting foreign commerce to China and Holland, with Nagasaki the only port open to them. The principal articles of import at that time were textile fabrics, tropical products, medicines, books and [illegible] and paintings were [illegible] exported [illegible]

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Nagasaki Jingoemon, feudal lord of the district at that time, secured a loan of military funds from the Portuguese residents, and being unable to repay it within the prescribed time, was obliged to yield to the claim of the Portuguese, and grant them permission to deliver the district of Nagasaki to the Jesuits to use it as their own property, and the Catholic missionaries were then able to build churches and work without restraint. Troubles arose between them and the administration of the city, who petitioned the Shogun, Toyotomi Hideyoshi, in the eleventh year of Tensho (1582), against the Portuguese, and he issued an order forbidding Christianity and restored the land to the native owners.

A Jesuit missionary, an envoy of the Governor General of Manila, and several Franciscan fathers at different times during 1590-4, sought audience with Hideyoshi, asking permission to continue religious teaching and the privilege of commerce. He rather reluctantly granted the latter; but strictly forbade the former, and in 1597, the first year of Keicho, took bloody measures to prevent it, seizing twenty-five Christians, both native and foreign, including thirteen baptized Japanese missionaries and five Franciscan friars, whom he had crucified at Nagasaki.

On the other hand, Nagasaki's foreign trade flourished, gradually increasing until in the eighteenth year of Keicho (1613) as many as one hundred twenty foreign vessels entered her harbor. But in the second year of Genwa (1616), a second and more severe interdict against the propagation of Christianity was issued by the Government, and Portugal, Spain, Holland and Great Britain were restricted to Nagasaki and Hirado only, all other ports being closed to foreign commerce. The Dutch, desiring to monopolize the Japanese trade, sent warnings to the Shogun of a conspiracy against the Government among the Jesuits, whereupon trade with Spain and Portugal was prohibited, and the Jesuits most cruelly persecuted, the Dutch being allowed to continue, but under very humiliating conditions. In the eleventh year of Kwanyei (1634), the government required all foreign residents of the city to remove to an island section especially provided for them, and called Nanban Kwan (abode of southern barbarians), which name was afterwards changed to Oranda Kwan (Dutch Quarters), when the Dutch were under enforced residence there, later to Deshima, and was the first foreign settlement in Japan. Latterly all the surrounding portion has been reclaimed, and upon this historic ground now stand the new modern buildings of the International Club, the Telephone Exchange and the Eighteenth Bank.

Religious persecutions were so vigorously continued that in the fourteenth year of Kwanyei (1637), the Japanese Christians were driven to revolt, and set up a standard of rebellion at Shimabara, a place some forty miles distant from Nagasaki. But the rebellion was soon quelled, still more severe orders were issued by the Shogun's Government, and the country closed entirely to all foreign commerce with the exception of China; the Portuguese were expelled and strictly forbidden to re-enter the country again.

Nagasaki's commercial prosperity suffered greatly, and a petition from the citizens asking to have the Dutch settlement at Hirado transferred to Nagasaki, and trade with them renewed, was presented to the Government and granted in 1641, thus limiting foreign commerce to China and Holland, with Nagasaki the only port open to these. The principal articles of import at that time were textile fabrics, refined sugar, medicine, cinnabar, hides and leather, and perfume trees; those exported were copper, *beche de mer*, dried *awabi*, shark's fins, *kombu*, ginseng,

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porcelain, earthern and lacquer wares.

The outside world, however, was not content to allow Japan her chosen state of of seclusion, and in 1804, a Russian man-of-war, with Admiral Lesanotte, came to Nagasaki, and in 1808 an English gun boat entered her harbor for the purpose of capturing Dutch merchant vessels, England then being at war with Holland. The English commander demanded a supply of provisions and other necessaries, securing them by display of force. Subsequently men-of-war and merchant vessels from European countries made frequent visits to various parts of Japan, demanding the conclusion of commercial treaties, to which a deaf ear was turned until the arrival of Admiral Perry from the United States of America, who resorted to armed demonstration, forcing the Government, which was quite powerless to cope with such measures, to quit her policy of seclusion and open up the country; Yokohama for the first time, and Nagasaki was reopened.

While this meant everything for Japan, Nagasaki lost her monopoly of foreign trade, and her importance gradually declined; but Christian persecution was at an end, and the various sects were allowed to pursue their teachings undisturbed, civilization thus progressing, and with the establishment of a new Customs House in Nagasaki, in 1873, her commercial prosperity slowly advanced, though she has not been able to keep pace with the enormous expansion of trade in other ports during the last decades. At the time of the Sino-Japanese war, the Boxer troubles, and finally the Russo-Japanese war, the trade returns of the port showed extraordinary increase, which was, however, attributable to the unique circumstances brought about by the war, and could not be regarded as normal. According to the latest census (1908), the population of Nagasaki was 173,000, among which were one hundred English residents, seventy-nine Americans, twenty-eight Germans. sixty-five French, sixty-nine Russians, and eight hundred fifty-three Chinese.

The great industrial concern of Nagasaki is the Mitsubishi Ship-building Yard; and the most important coal mines in Japan are situated only a few miles distant, making it a coaling station for the various lines of steamers entering the harbor, and the work being done by women who accomplish it with marvellous rapidity, passing round, flat baskets from one to another as they stand on long ladders, is a sight worth seeing. The docks of the Mitsubishi Company are able to accommodate the largest steamers of the present day. Over three thousand hands are employed there, and during the late war, the number rose to eight thousand. The steamers, Tenyo Maru and Chiyo Maru, employed in the American lines, are the latest productions of this ship-building yard.

Domestic industries on a small scale are more or less developed, the craftsmen being especially skilled. The tortoise shell ware of Nagasaki is a noted manufacture, material being imported from Shanghai, Hongkong and Saigon, and made into cigarette and cigar cases, toilet boxes, combs, hair pins, and models of war ships, chiefly sold to foreign tourists. Embroidery is another art-craft in which the artisans of Nagasaki are clever. Lacquer ware, umbrellas and fans are also made here. This port now controls only a little over two per cent of Japan's total foreign trade, the principal exports at present being dried *surume* (shell fish), dried lobster, *beche de mer*, shark's fins, *awabi* shells, rice, dried mushrooms, sweet potatoes, tea, coal, charcoal, vegetable wax, paper, porcelain and earthenware. The imports are rice, beans, cereals, flour, sugar, ginned cotton, manure, petroleum, iron, steel, hardware and ship materials.

Although Nagasaki is no longer a commercial nor industrial centre, she still holds

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her rank as a pleasure resort, as the city abounds in places of historical interest, and her climate is conceded to be the most delightful in all Japan, there being no extremes of temperature, and no sudden changes. The narrow and hilly streets which deny the conveniences of electric cars and automobiles, afford many a quaint nook and corner not to be seen elsewhere. The city is connected by railway with all other parts of Japan, and electric lights and telephones are in use, and modern hotels for the accommodation of foreign guests are of some half dozen in number. There are various schools, a medical college, hospitals and Christian churches; but most of the inhabitants are Buddhists or Shintoists, consequently there are many temples and Shinto shrines, but in a village called Uragami, in the neighborhood of Nagasaki, the whole population is Roman Catholic.

The natural beauty of the surrounding scenery is much to be admired, and a splendid panorama is presented from the summit of Suwa, in which a most picturesque view is to be had of the harbor, in whose calm, clear waters, the many hills are reflected as in a mirror, and Takashima and Hashima islands dimly outlined in the hazy distance.

There are many charming walks and jinrikisha rides to be taken from Nagasaki, that to the port of Moji, some seven and a half miles distant, being very delightful, abounding in fine scenes. One of the most beautiful of these is the great expanse of sea in which appears the peninsular of Shimabara with its smoke-emitting cone of Onsendake. Inasa and Michino parks, the water sources of Honkanchi and Nishiyama, Takino Kwannon of Yagami (Buddhist temple about seven miles distant), and the view from the summit of Mt. Himi, are sights which can never be forgotten. All tourists and visitors to Nagasaki regret that it lies within a zone where both sketching and photography are strictly prohibited, it being a position of coast defense.

THE INLAND SEA

BY E. A. STURGE

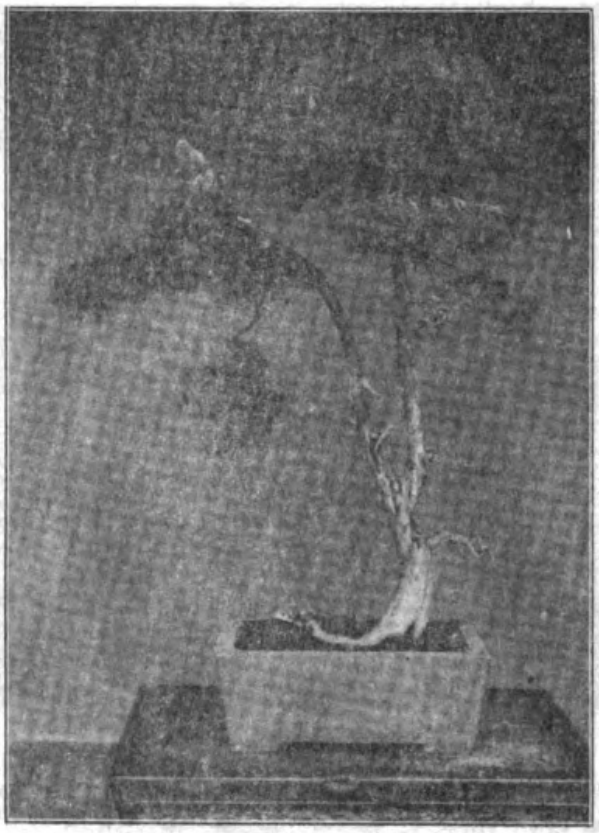
No brush nor pen can well describe
The beauty of the Inland Sea,
Where lovely isles on every side
Arise in great diversity.
Some having sides so steep that not
A living thing can keep its hold;
While others terraced to the top
Are covered o'er with cloth of gold
Of yellow rape, which, in this soil
Is like a field of mustard bright
In early spring. It yields the oil
That gives the temple holy light.
At times the shores seem far away,
At others they are close at hand;
But every little shaded bay
And every bit of sunlit strand
Is animated. Fishing craft
And other boats of larger size
And strange design the breezes waft
In a procession past our eyes,
O'er water like the peacock's breast,
A mingling of bright green and blue,
Which, ever changing without rest,
Produces pictures ever new.
The graceful hills beyond the shore,
Range after range majestic rise,
Each higher than the one before.
And so this lovely picture lies
Enclosed in a gigantic frame,
By Nature made and beautified;
A picture whose undying fame
Through all the ages will abide.

In *The Spirit of Japan*

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PLUMS



CHAMÆCYPARIS OBTUSA

DWARFED TREES

PERHAPS one of the first impressions received by foreign visitors to Japan is of the diminutive size of things Japanese, at which surprise is often manifested, but upon considering conditions that have existed for centuries, continuing more and more accentuated, it is easily understood and appreciated. The limitations of the land itself necessitate the utilization of every available part for cultivation for the maintenance of her millions, and even in towns and villages, the houses are grouped together and seemingly confined to small dimentions for the purpose of yeilding the space they might occupy to the ploughshare; while the crowded condition in the cities prevents either very roomy apartments or extensive grounds to the hoards of shopkeepers having their homes above, or in some cases even a part of their shops, without space for a garden of any consequence, sometimes none at all; and how grateful to them must be the dwarfed tree or plant, for which great affection is felt, the Japanese as a people being lovers, sometimes almost worshipers, of nature.

The influence of the agricultural vocation of the great majority manifests itself strongly, even in the most densely populated parts of the large cities, and the poorest and meanest habitation, without space enough, it seems, for even the small building, will often have a portion of that, if only six square feet, devoted to a tiny garden, where things are necessarily in miniature, and here perhaps the dwarfed trees and plants are more appreciated than in the spacious and lovely gardens of the rich, where they are chosen as unique, and for their artistic charm, and not from a necessity to conform to cramped quarters as in the crowded sections where they afford the only bit of green of any sort and are a great pleasure and relief from

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PINE, GRASS



BAMBOO

the outlook in the street.

Where there is not even the cherished few feet of earth upon which to implant some tree or shrub, propped upon the slanting roof of the *engawa* or porch-way belonging to every Japanese house, shop and dwelling alike, may be seen a few plants and invariably a dwarfed tree, usually in round or oblong shallow dishes ranging in size from four or five to eighteen inches in length, and only two or three inches deep, made of glazed ware of varying hues, sage green, soft grey and lavender being favorites; may be sometimes a tall, sharply sloping, wide-flanged pot, generally dark brown in color, or a hexagonal, three-footed jardinere in blue and white, always of peculiar charm.

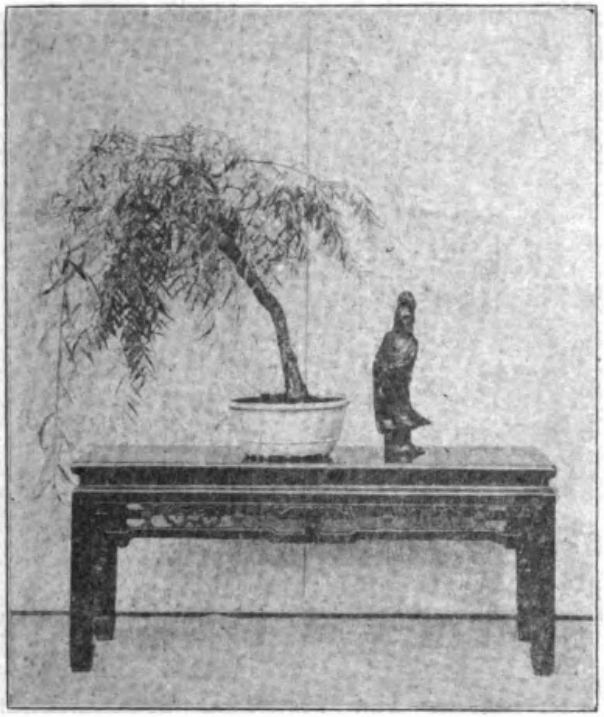
In the *tokonoma* (that part of a Japanese reception or drawing-room intended for some decorative effect, a painting or flower arrangement), the dwarfed tree finds a corner in which it appears to excellent advantage, and for which it is frequently chosen.

The necessity for smallness has probably been the mother of the now thriving industry of cultivating dwarfed trees, which has already a trade with foreign countries, and in every nurseryman's garden quantities of them are kept, some having attained the age of at least three score and ten.

The use of flower pots was introduced from China only in the eighteenth century, or the Kyoho period (1716–36), but rapidly became popular among the nature-loving Japanese, who at once realized the value of their small trees and plants for house decoration and not only the cultivation of these was largely increased, but the making of pots and flat dishes for plants added to the importance of the potter's industry.

Evergreen plants and shrubs are preferred by the Japanese above flowering varieties, from the fact that the latter are short lived and perhaps too delicate to thrive well with ordinary care; and also that Japanese taste does not accord any place to brilliant hues in interior color schemes, and even the note of a gay flower is in disfavor, the peach blossom for instance, being termed gaudy. They prefer the sombre tones of the pine, and this is one of the most admired among the dwarfs, being prized for its long life and pliable branches, so easily trained into the odd shapes so much desired.

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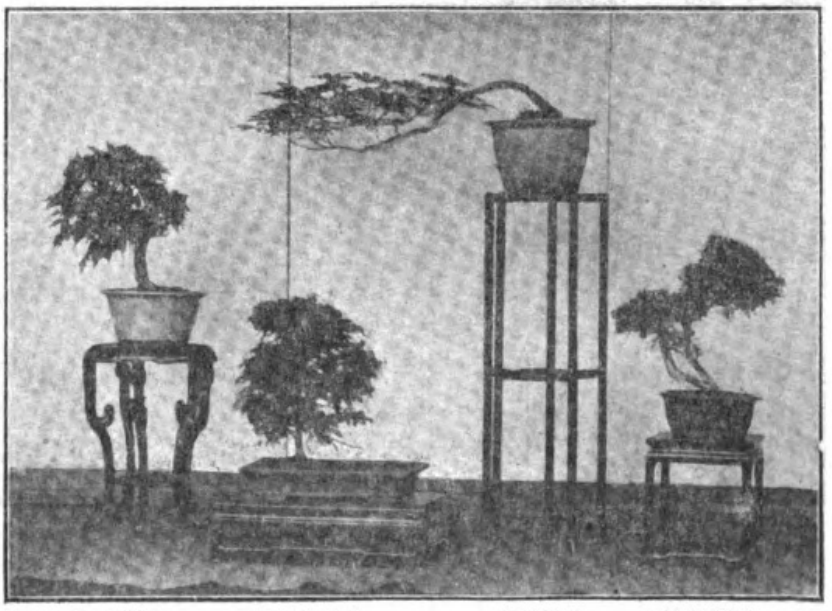
WILLOW



BANANA

Among horticulturists there are many expert in the cultivation of dwarfed trees, and such as pines and maples are started from the seed and planted on an extensive scale. At an early stage they are transplanted to pots and sold to the *uyekiya*, or gardener, who devotes much time and skill in training them into various forms by means of clipping, wiring, and binding with bamboo. If it is desired to allow the plants to attain a somewhat larger size, the process of grafting is practised, or they are returned to the earth soil, and later, again potted, the potting and binding being the dwarfing agents, as there is insufficient nourishmen tin the limited amount of mold in the pot to encourage growth.

There are two general classes of forms; one being the natural, in which the exact character of the full-sized tree is preserved, root, trunk, and branch, the height not exceeding two or three feet, sometimes being much under that; and the other being conventional or fantastic, such as distinctly and evenly separated tufts or bunches, umbrellas, fans, boats, and even dragons, these being trained over bamboo frames of such shapes. Belonging to the latter class there are also imitations of the growth of other trees, such as training the plum branches into the drooping semblance of a willow, or a pine like a banyan; then there are effects similar to famous flower arrangements. The drooping plum is a great favorite, but generally speaking the natural style is best liked by those with educated



IVY, MAPLE, MAPLE, OBTUSA

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WILLOW

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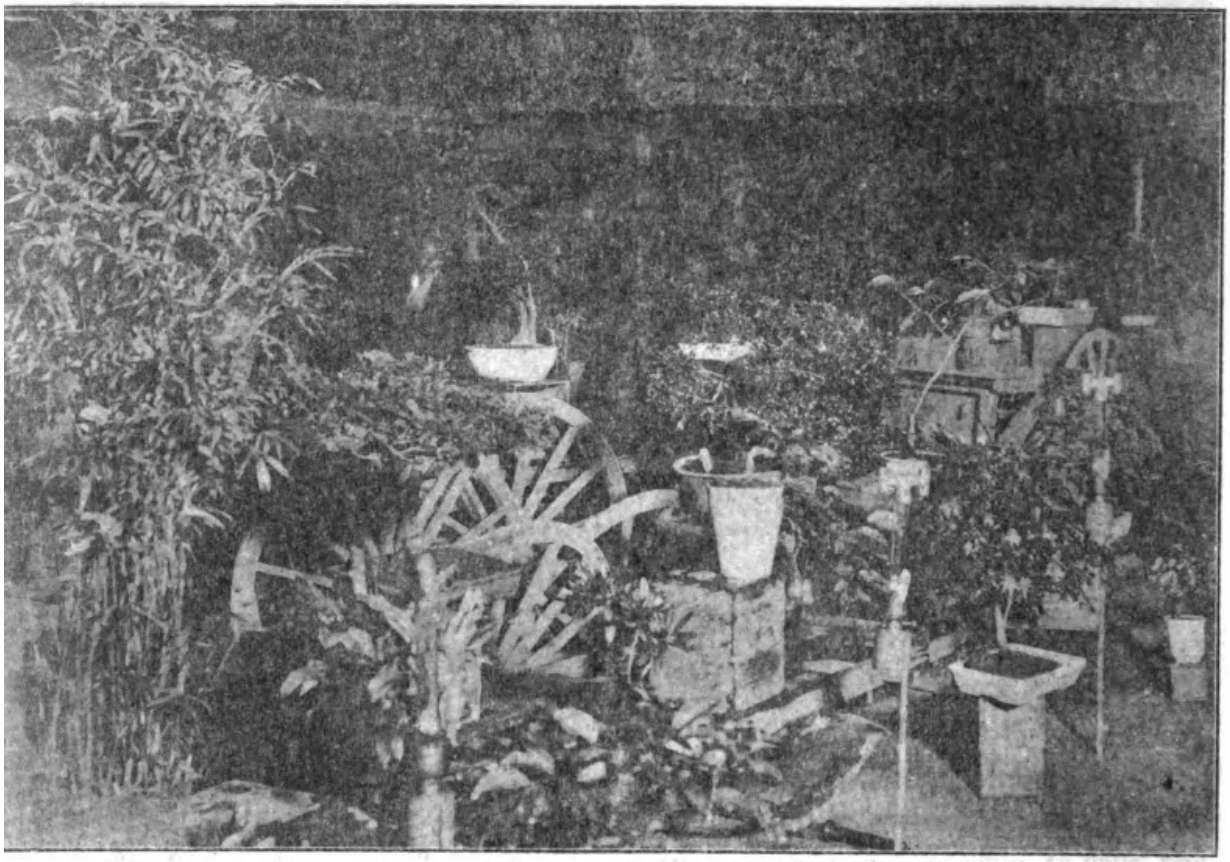
ELM, MAPLE, MAPLE, OAK

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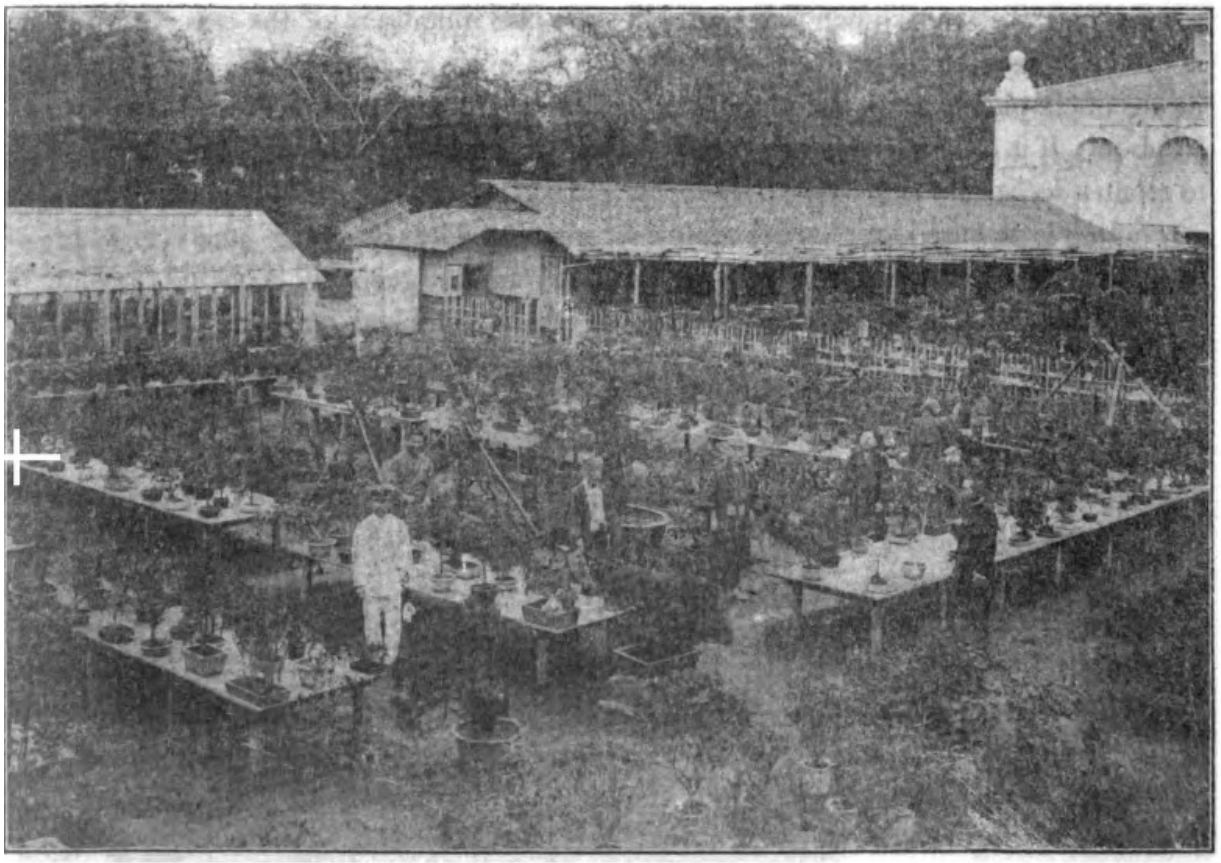
SELLING FIGURED TEAS NEAR A TEMPLE AT NIGHT

CURIOS OF FIGURED TEAS

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SELLING DWARFED TREES NEAR A TEMPLE AT NIGHT



GARDEN OF DWARFED TREES

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taste, the "boat" and "dragon" being too artificial to have artistic value.

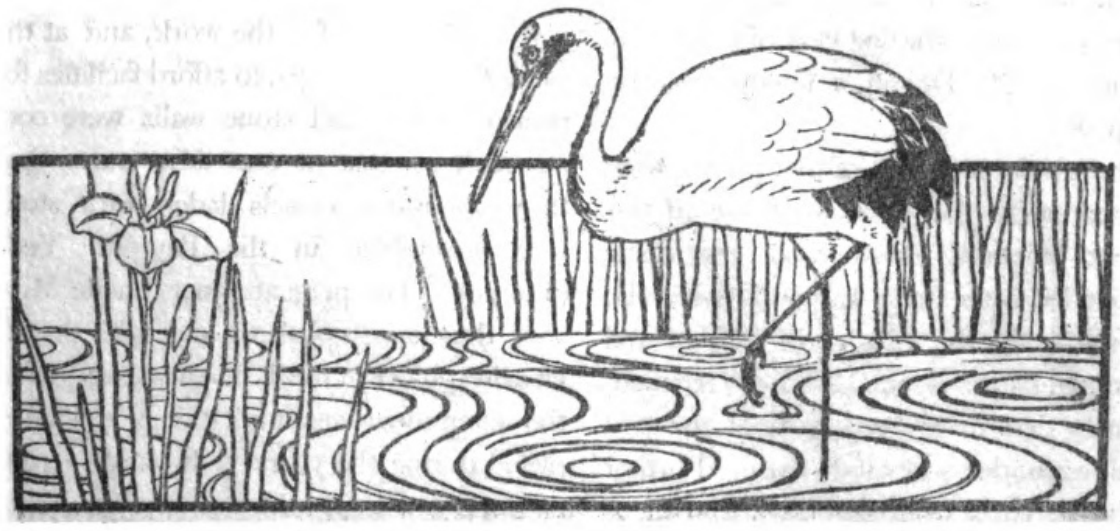
On the festival days of the various temples and shrines, vendors of all kinds ply their trade among the crowds, and the *uyekiya* are familiar to all, their plants and tiny trees always attracting many customers, who carry away with them in a facinating pot or dish, perhaps a flower, but more likely a dwarfed tree or plant, from the price of five or ten to fifty cents or a dollar. They may, of course, always be found at the nurseries, but the man in the street is not often passed by without a purchase.

Plants and shrubs such as the banana and caladium, cape jasmine, pomegranate, and Bitrus sarkodactilis, or Buddha's fingers, are dwarfed, the last two being exceptional in that they bear fruit, and for this reason are highly appreciated.

The kinds of trees mostly used for dwarfing are varieties of the pine, maples, the plum, a species of dwarf oak, which grows in the mountains of Japan, and the catalpa, the latter two being very rare and expensive, seldom seen anywhere but in the collections belonging to wealthy enthusiasts in this line, of which, however there are no few, collecting dwarf plants being a fashionable hobby among the élite, some of whom prefer to train their own rather than purchase, and they go to much trouble to obtain the rarest specimens, cultivating them for years, or even a life-time.

Exhibitions of these fine collections are held from time to time, experts being engaged to act as judges, the chief merits being in the artistic features and the rarity of the plant, and in such instances values have been estimated from two or three hundred to several thousand *yen*.

Among distinguished personages who take great interest in dwarfed trees are Count Okuma, Viscount Miyoji Ito, Member of Privy Council, and Baron Iwasaki.



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date, the "boat" and "dragon" being too artificial to have any value.

On the festival days of the various temples and shrines, vendors of all sorts ply their trade among the crowds, and the worship are familiar to all, their pockets and tiny trees in pots attracting many customers, who carry away with them in a receiving pot or dish, perhaps a flowering but more likely a dwarfed tree or plant, from the price of five or ten to fifty cents or a dollar. They may, of course, always be found at the nurseries, but the man in the street is not often possessed by a desire to purchase.

Plants and shrubs such as the bush azalea, chrysanthemum, cape jasmine, pomegranate, and Burma sarcoda lily, or Buddha's figures, are dwarfed, the last two being exceptional in that they bear fruit, and for this reason are highly appreciated.

The kinds of trees mostly used for dwarfing are varieties of the pine, maple, the plum, a species of dwarf oak, which grows in the mountains of Japan and the cryptomeria, which is also very rare and expensive, is sometimes dwarfed in the course of a few years by a lucky enthusiast in this line of work. However there are no records of dwarfed plants being of sufficient antiquity to be of the size some of them profess to be. They can rather thus purchase, and it pays to purchase to obtain the most appropriate, cultivating them for pleasure or use.

Exhibitions of the specimens are held from time to time, experts being employed to select and judge as to their merits being in the artistic form and beauty of the plant, and in so doing many ideas have been originated from two or three hundred to several thousand yen.

Among distinguished patronages who take great interest in dwarfed trees are Count Okuma, Viscount Miyoji Ito, Member of Privy Council, and Baron Iwasaki.

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MOAT NEAR IAYU-U BRIDGE.

YEDO CASTLE MOATS

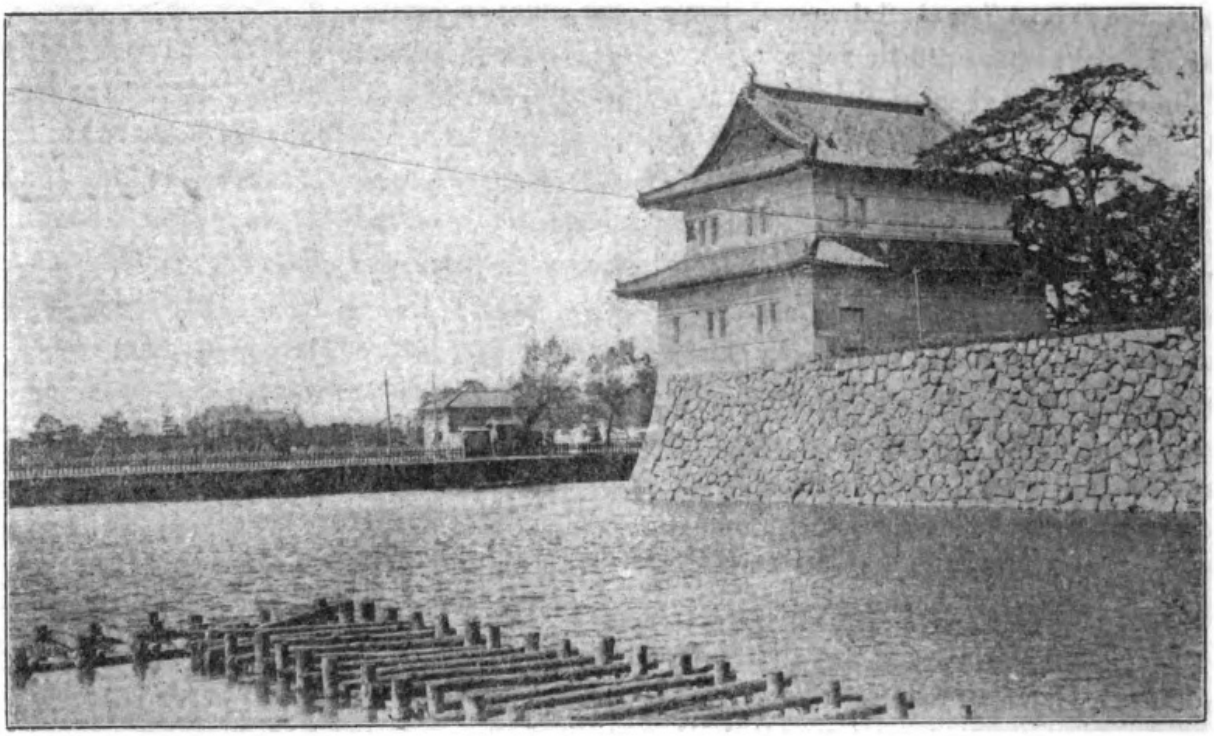
AMONG the most interesting and picturesque features of present-day Tokyo, are the castle moats, the conversion of which dates back to 1457 (by the Japanese calend r the first year of Cho-roku), planned by Ota Dokan, a famous warrior and poet.

The castle or mikos of that period were approximately the same as those of the present Imperial Palace, and the castle surrounded by a stone wall and moat. To the south lay the village of Hibiya and Sukiyada, across which has been retained, and now do[illegible] the city which expanded to Soshik chome. Further southeast, part of Tokyo now known as Tsukiji, Hatchobori and Ilamacho were then but an expanse of water, filled with masses of reed and bush clover (*Hagi*), and the sea washed the very walls of the castle.

When the founder of the Tokugawa shogunate, Iyeyasu, established his military government and capital at Yedo in 1603, the hill of Kanda, west of the castle, was leveled, and the excavations utilized for the reclamation of this land. The enlargement of the moats was required to supply the laborers for the work, and at the same time *water-ways*, to afford facilities for transportation, and stone walls were constructed, so that at one time more than three thousand *ronins* (a lord without service) were assembled in the Bay of Yedo (Tokyo). The present inner Castle moat was thus completed, and with the increasing power of the Tokugawa Shogunate, the outer moats were undertaken and completed during the years of Kwan-yei (1624—1644), embracing the works Ushigome, Kojimachi and Hitotsubashi.

The average breadth of the moat is about one hundred fifty feet, and its depth about four feet, at some places greater. The banks have a rise of from seventy to fifty feet, with slopes any where from thirty-five to two hundred feet. The

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MOAT NEAR YAVESU BRIDGE

YEDO CASTLE MOATS

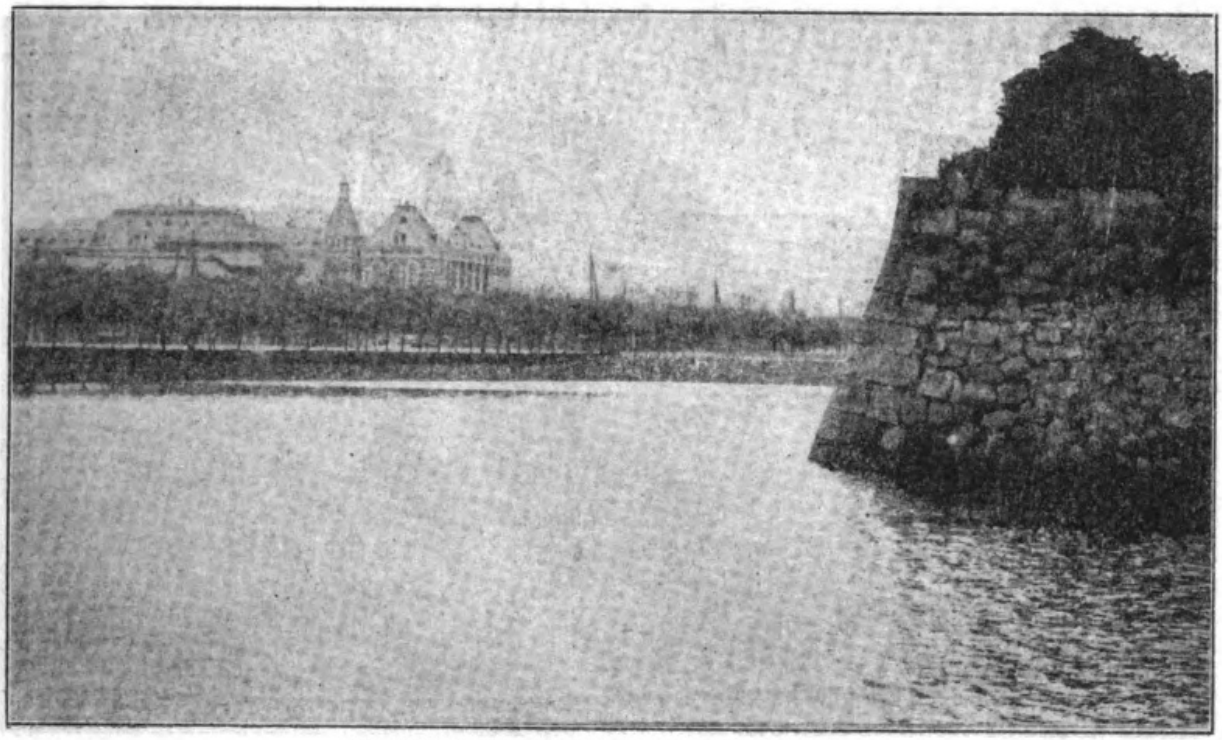
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The castle premises of that period were approximately the same as those of the present Imperial Palace, and the castle surrounded by a stone wall and moat. To the south lay the villages of Hibiya and Sakurada, names which have been retained, and now designate those parts of the city which expanded to include them. Further southeast, parts of Tokyo now known as Tsukiji, Hatchobori and Hamacho were then but an expanse of water, filled with masses of reed and bush clover (*hagi*), and the sea washed the very walls of the castle.

When the founder of the Tokugawa Shogunate, Ieyasu, established his military government and capital at Yedo in 1603, the hill of Kanda, west of the castle, was leveled, and the excavations utilized for the reclamation of this land. The *daimyo* of the realm were required to supply the laborers for the work, and at the same time water-ways, to afford facilities for transportation, and stone walls were constructed, so that at one time more than three thousand vessels laden with stone were assembled in the Bay of Yedo (Tokyo). The present inner Castle Moat was thus accomplished, and with the increasing power of the Tokugawa Shogunate, the outer moat was undertaken and completed during the years of Kwanyei, 1624—1644, embracing the wards of Sakurada, Kojimachi and Iidamachi.

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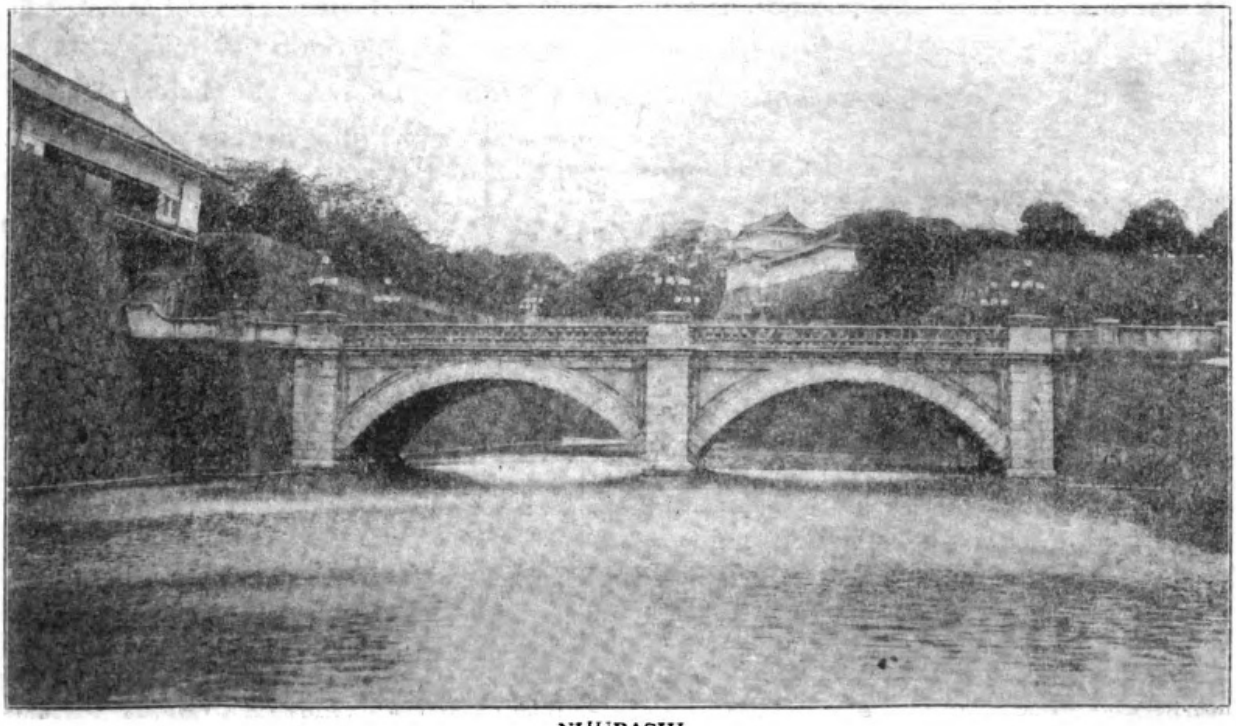
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MOAT NEAR DEPARTMENT OF JUSTICE

moat walls are from twenty to fifty feet high. The Tokugawa Shogunate regarded such particulars as state secrets, and those found prying into or in any way scrutinizing them were severely punished. When Yuino Shosetsu and Marubashi Chuya conspired to overthrow the Government, Chuya is said to have attempted to ascertain the depth of the moat by throwing stones into the water and listening to the sound, and the height of the walls by using his pipe as a kind of surveying instrument, but was detected by one of the Shogun's ministers. In those days mere mention of such a thing as investigating castle moats was considered a crime.

Wadagura gate was, in ancient days quite near the sea-shore, and upon slanting ground, from which the name seems to have been derived. Saiwai bridge was formerly called *Onari bashi*, owing to the fact



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MOAT NEAR DEPARTMENT OF JUSTICE

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Nadaguru gate was, in ancient days quite near the sea-shore, and upon blasting ground, from which the name seems to have been derived. Suiuai bridge was formerly called Omote Bashi, owing to the fact

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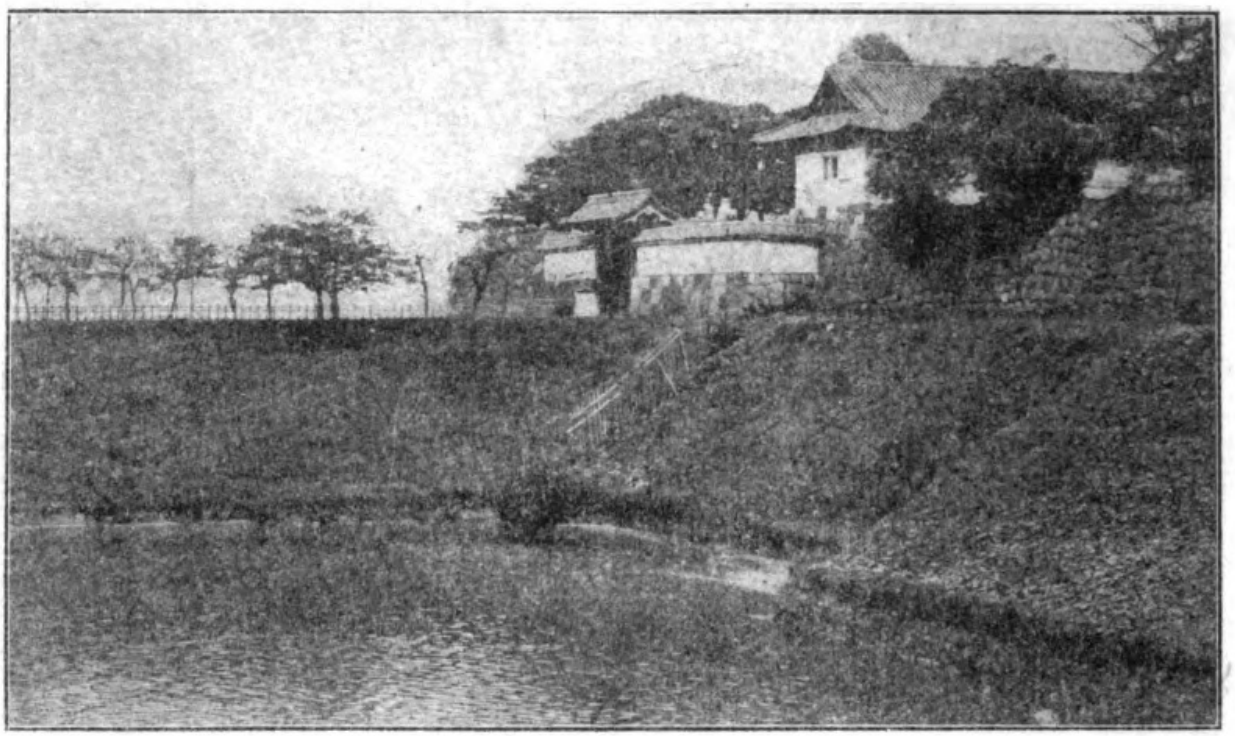
MOAT AT TAYARI GATE

that the Shogun crossed it upon visiting the ancestral temples of Nojiji, in Shiba. Kanda bridge was once the northern thoroughfare leading to the castle, and Tokiwa bridge once known as Ayai-wa bridge, at that time spanning the small river flowing by the castle and on into the moat, which was converted into a large canal, over which Nihonbashi and Edobashi now accommodate the traffic of great Tokyo.

(Gotenyama) takes its name from the temple thereon, which it is located, it being one assigned to officials engaged in the dry goods business (呉服屋); likewise Sekiyabashi, situated in the locality formerly occupied by retainers below the rank of samurai or askey, those performing the tea ceremony at Court service. Near this, large pleasure grounds were once maintained, where the Shogun occasionally indulged in hawk hunting.

SAKURAIA MON (CHERRY VILLAGE GATE)

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MOAT AT TAYASU GATE

that the Shogun crossed it upon visiting the ancestral temples of Zojoji, in Shiba. Kanda bridge was once the northern thoroughfare leading to the castle, and Tokuoa bridge once known as Asakusa bridge, at that time spanning the small river flowing by the castle and on into the sea, which was converted into a large canal, over which Nihonbashi and Edobashi now accommodate the traffic of greater Tokyo.

Gofukubashi takes its name from the neighborhood in which it is located, it being one assigned to officials engaged in the dry goods business (*gofukuya*); likewise Sukiyabashi, situated in the locality formerly occupied by retainers below the rank of *samurai* or *oskey*, those performing the tea ceremony at Court service. Near this, large pleasure grounds were once maintained, where the Shogun occasionally indulged in hawk hunting.



SAKURADA MON (CHERRY VILLAGE GATE)

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POPULAR JAPANESE SUPERSTITIONS

AMONG other evidences of the ancient religion and the early Chinese influences that remain to-day, are the many superstitions which sway the mind of the lower uneducated classes, and to a great extent still have their effect upon the public in general. The most prominent of these are concerning animals; but birds, insects and inanimate nature, as well as the acts of people, conditions of weather, days of the year, signs in the heavens, etc., all have certain meanings attached to particular circumstances, of which the following are some of the most common.

The fox is certainly the most influential and greatly feared of all the animals to which supernatural power is assigned by the mass of Japanese, and shrines called *Inari Jinsha*, in which the fox is enshrined as a deity, are numberless, and to be seen in all parts of the Empire. It is held that the animal was not originally looked upon as a god, and is not now, except by the ignorant; but the name of the deity written in Chinese characters signifies fox, from which it came to be generally accepted that the god was really a fox, and that the animals with which they were familiar were the messengers or representatives of the real deity, and their images in wood or stone are to be found guarding the Inari shrines. Its natural cunning is greatly enlarged upon, and it is believed to be capable of seriously misleading and deceiving human beings; which fact, of course, brings many to pray to and placate the fox-god. Many stories and testimonies from those experiencing difficulties and inconvenience through designs of the fox, are prevalent and accredited.

The badger, or *tanuki*, perhaps comes next in the superstitious mind as to its power to annoy people, though not being so smart and sharp as the fox, is less feared; its particular habit is a transformation into a Buddhist priest, in which disguise it is guilty of various deceptions and impositions upon them. It is usually represented standing upon its hind legs, and of large proportions, and its images are often seen in shops and homes.

During the period of the Tokugawa Shogunate, many weird stories of cats and their being transformed into human beings were popularly believed, and even now have no little hold upon the many. Long tailed cats, especially, were looked upon with disfavor and few were brave enough to make of such a domestic pet. It was thought that when the long tailed cat grew old, the tail divided in two, and that they were then able to understand language and to assume human form. The aristocratic families of Arima and Nabeshima of that time were the source of some strange rumors in connection with these cats, and narratives of the same are still related with all seriousness by the credulous.

The crying of weasels is regarded as an evil omen, and it is said that some unhappy event is foreboded if this little animal crosses one's path. The baying of a dog likewise augurs calamity, and many such insignificant happenings send a shudder over the believer in these old superstitions, and prayers are upon his lips to his favorite deity for protection, and extra incense is burned, or an additional straw rope and paper emblems, *gohei*, are put up to disperse the evil spirits or prevent them from entering the house. The existence

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POPULAR SUPERSTITIONS

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of a light colored mouse in the house is a sign of happiness.

The natives of the south-sea islands interpreted the crowing of the cock into various meanings, pertaining to the different months of the year. Each month is also governed by the Japanese gods. Some things may be done in the morning, and the reverse be true that they cannot perform at noon, such as cutting and other disturbances following upon the latter. The crowing of a hen at night is said to be foretelling some calamity. For evil ones to nest in the house is most favorable to its occupants, and always encouraged. Both good and bad meanings attach to spiders and it is dependence in the house, according entirely to the time at which they happen to be seen. If a spider falls from the ceiling in the morning, be hopeful, pleasure, but if at night, it is thought reverses will follow, so that there is a saying, "Kill a spider in the night, even if it resembles your parents, but never kill the morning spider though it be like your enemy." Contrary to this, to see a centipede at night promises happiness.

Sprinkling, as here, is a Chinese idea and customs are believed to possess, said to be efficacious in various ways, or to produce certain desired effects, such as ornamenting the affections, causing forgetfulness or banishing a bad memory, loss of locality &c.

A person made from a colored water gourd is said to cause a person to become ensnared of one another, thereby the accomplishment of one's desires and out of it's superstition may be judged by the fact that in the city of Tokyo to-day one may sometimes discover slowly in confusion a fish.

A solution of sake (rice wine) with a pepper has been in use, is thought to be excellent for certain pains, and the monkey's liver is regarded as specially good for all diseases of the eye.

Large and old trees are objects of reverence and looked upon as sacred, and their destruction is held to bring misfortune, and in the case of a certain kind called cedar tree is a tradition that blood will normally flow if the old tree is cut, so that it is looked upon as a crime to fell them. In many instances trees are sanctified in the same manner in which a shrine is, by hanging the shimenawa, or straw rope with cut paper at intervals upon them.

The mulberry tree is said to prevent lightning strike to one under its shade by drawing a storm, and to be efficacious in that it repels generally, so that it is often planted near the house as protection from lightning. It is also thought that drinking water from a cup made of the mulberry tree will exempt a person from suffering with pain.

To have in one's possession a forked plantain, or the triangular shaped fruit of the pinglo, supposedly shields one from any designs the foe may have against him, and also acts as a preventive from poison, as it is said to cause a great noise if coming in contact with a poisonous substance, thus warning the person.

The chrysanthemum flower taken with wine diverts calamity or disaster of any kind, and also prolongs life. The root of the lotus is considered good for diseases of the eye, and to partake of the vinaiter will produce forgetfulness. Other plants are used for charms.

The bamboo tree, like thirteen in foreign countries, is in much disfavor in Japan, owing to the fact that its name, sa, in Chinese signifies death, and thus brought about a superstition as to its evil portents. Four and forty-four are avoided by many for use in telephone numbers and the like.

Japanese object to having their nails trimmed at night, which arises from the custom of cutting the nails from the fingers of a dead person as keepsakes for the family, which is always done at night, and

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of a light colored mouse in the house is a sign of happiness.

The natives of the South Sea Islands interpreted the cawing of the crow into various meanings derived from its different sounds and the effect produced by them. Something very similar is also common among the Japanese, and good omens are presaged by its pleasant cries in the morning, and the reverse by what they consider unpleasant notes, such as death and other dire misfortunes following upon the latter. The crowing of a hen at night is regarded as foretelling some disaster. For swallows to nest inside the house is most favorable to its occupants and always encouraged.

Both good and bad meanings attach to spiders and their appearance in the house, according entirely to the time at which they happen to be seen. If a spider falls from the ceiling in the morning, he brings pleasure, but if at night, it is thought reverses will follow, so that there is a saying, "Kill a spider in the night, even if it resembles your parents, but never kill the morning spider though like your enemy." Contrary to this, to see a centipede at night means happiness.

Springing, perhaps, from Chinese ideas and customs, are beliefs in potions, said to be efficacious in various ways, or to produce certain desired effects, such as influencing the affections, causing forgetfulness, or bringing about miraculous cures of bodily ills.

A potion made from a calcined water lizard is said to cause a person to become enamoured of one administering the same, and the power and extent of this superstition may be judged by the fact that in the city of Tokyo to-day there are many firms dealing exclusively in calcined animal flesh.

A solution of *sake* (rice-beer) in which a serpent has been immersed, is thought to be excellent for consumptives, and the monkey's liver is regarded as specially good for all diseases of the eye.

Large and old trees are objects of reverence and looked upon as sacred, and their destruction is held to bring misfortune, and in the case of a certain kind called *enoki* there is a tradition that blood will actually flow if the old tree is cut, so that it is looked upon as a crime to fell them. In many instances trees are sanctified in the same manner in which a shrine is, by hanging the *shimenawa*, or straw rope with cut paper at intervals, upon them.

The mulberry tree is said to prevent lightning stroke to one under its shelter during a storm, and to be efficacious in that respect generally, so that it is often planted near the house as protection from lightning. It is also thought that drinking *sake* from a cup made of the mulberry tree will exempt a person from suffering with palsy.

To have in one's possession a forked plantain, or the triangular shaped fruit of the gingko, supposedly shields one from any designs the fox may have against him, and also acts as a preventive from poison, as it is said to cause a great noise if coming in contact with a poisonous substance, thus warning the person.

The chrysanthemum flower taken with *sake* diverts calamity or disaster of any kind, and also prolongs life. The root of the lotus is considered good for diseases of the eye, and to partake of the zinziber will produce forgetfulness. Other plants are used for charms.

The number four, like thirteen in foreign countries, is in much disfavor in Japan, owing to the fact that its name, *shi*, in Chinese signifies death, and thus brought about a superstition as to its evil portent. Four and forty-four are avoided by many for use in telephone numbers and the like.

Japanese object to having their nails manicured at night, which arises from their custom of cutting the nails from the fingers of a dead person as keepsakes for the family, which is always done at night, and

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so to cut one's own nails at night is thought to betoken death. Similarly, there is a superstitious fear against picking up or using the detached handle of a dipper; as, in olden times, when a *samurai* was sentenced to commit *harakiri*, or disemboweling, it was required that afterwards he be beheaded by one of his friends or retainers; and a new bucket filled with water, and a new dipper were provided for the purpose of washing the blood from the body and severed head, after which the handle of the dipper was used for connecting the two before burial, and so came to be associated in the mind with a scene of horror and regarded with superstitious dread.

According to the old Chinese calendar, certain days are termed by the Japanese *tomobiki* (literally, accompaniment), and a superstition obtains that anything enacted upon one of these days will draw after it in succession, events of a like nature; therefore, such as funeral ceremonies or anything unhappy were never held upon *tomobiki* days, for fear of their continued recurrence. But on the contrary, marriages and the like were always planned to take place on such a day, as similar affairs would be welcome.

Other days called *nasoku*, meaning to remove or omit, are not propitious for beginning a new undertaking, but excellent for discarding anything, and the fittest for cleaning and scouring. A day designated as *yaburu*, or breaking, is a hazardous tone, and requires much caution and prud ence to be safely passed through. The day called *tatsu*, or starting, is considered ihe best on which to begin building a house, etc., and so on through a long catagory, all the days of the year being classed into happy or unhappy, good or bad omens of twelve kinds. This calendar is not now in general use, a law having been made against it and strictly enforced; nevertheless, it still wields an influence and is consulted by the lower classes whose daily actions are invariably guided thereby. No superstitions are attached to the days as noted by the present calendar.

There are many old sayings among farmers all over Japan which amount to superstitions, so religiously are they believed in and so positively do they control their work. Rainfall on the fifth of May is thought to insure a rich rice harvest; wind on the third of March foretells that pear trees will be attacked by injurious insects; fine weather on the fifteenth of October presages a warm winter, and if on the sixteenth the price of fuel is to be cheap; if the half moon stands erect, the fine weather will continue for that month, but if it lies there will be much rainfall; abundant snowfall means a splendid harvest; mist on the second of June will ncrease cereal harvests; a morning rainbow is continued rain, but the evening one, twenty days of fine weather; many stars in the Milky Way indicate dry weather throughout the year; glorious sunrise, rain, but glorious sunset, fine weather.

In every day life there are various things with which some superstition is associated. The exchange of anything by chopsticks bodes enmity between the two, arising from the custom of using chopsticks for picking the bones of a cremated body. Broken chopsticks are a most unlucky omen, likewise a broken comb, which portends the loss of one's children; and the giving of a comb as a present is thought to rupture a friendship; the finding of a comb in the street means to the finder that he will not be present at the death bed of his parents.

It is a universal custom among Japanese housekeepers to avoid drying clothes outside the house at night, as an obnoxious bird is thought to cause them to become poisonous to the wearer.

For amusement children often look each other in the face intently until one or the

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other bright, lively, cheerful creature; this is scarcely contained by the bursting in a cup resolved to shiver than [illegible] will die an untimely death.

To put a handsome [illegible] over the head [illegible] is supposed to retard or destroy [illegible]. If one imitates the actions of [illegible] or deformed person, he must not neglect to manipulate his limbs in a certain way, or he will be visited with the misery, if an apprentice or [illegible] in the house, he will be unable to execute [illegible] in case of [illegible] the sole of a shoe, he will fall into poverty; if the [illegible] of one's head be cast in the like will come insane; if but a single cup of tea be taken at bed [illegible] prevents sure to be separated from him; or if one morning evening he will lose his parents. A [illegible] or cutting implement left upon the hearth will be the cause of death at some future time.

Most of these superstitions are local upon serious by the older generation of the lower classes, but may be said to be gradually passing [illegible] observation has more general than is in many [illegible] are most pronounced.

JAPANESE PROVERBS

Bitter taste who is [illegible] to many. But educated [illegible] is distasteful to all great principles of [illegible].

More moved by impulse than up to [illegible] but he who [illegible] of [illegible] his desire.

He who loses [illegible] placence is apt to become [illegible] is despised. [illegible] to [illegible]

A quarrel between [illegible] is easy to [illegible] bear dust in the hand.

Exuberant [illegible] abnormal development.

Push yourself, and you [illegible] pain [illegible].

Negligence is the [illegible] failure.

The [illegible] among [illegible] among men!

The [illegible] other than the [illegible]

[illegible] is a source of great [illegible].

[illegible] knows not the spirit of [illegible].

[illegible] a wise neighbor than [illegible] a relative.

If you [illegible] like the [illegible] rose.

[illegible] for to-day [illegible] to-morrow.

Prosperity [illegible] before it rains.

To-morrow [illegible] but one tomorrow.

A [illegible] for a long [illegible].

It [illegible] not for other.

[illegible] over boils a long [illegible].

[illegible] like [illegible].

[illegible] about the same [illegible].

[illegible] of love.

[illegible] and [illegible].

[illegible] pass; [illegible] to-day.

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other laughs, he being considered defeated; this is severely condemned by those believing in a superstition to the effect that one so defeated will die an untimely death.

To put a bamboo basket over the head is avoided as it is supposed to retard one's growth. If one imitates the actions of an afflicted or deformed person, he must not neglect to manipulate his hands in a certain way, else he will be visited with the same; if one puts on a raincoat in the house, he will be unable to escape promptly in case of fire; if one tickles the sole of a foot, he will fall into poverty; if the hair of one's head be cast in the fire he will become insane; if but a single cup of rice be taken at breakfast, one's parents are to be separated from him; or if one mimics crying he will lose his parents. A knife or cutting implement left upon the hearth will be the cause of death at some future time.

Most of these superstitions are looked upon seriously by the older generation of the lower classes, but may be said to be gradually passing as education becomes more general, though in many provinces they are most pronounced.

JAPANESE PROVERBS

Illiterate vice is injurious to many, but educated vice is detrimental to all great principles of state.

Mere monetary impulses are apt to fail, but he who is actuated by love will attain his desire.

He who loses himself in sensual pleasure, is apt to betray his kinsmen.

A quarrel between a man and his wife is disagreeable even to dogs.

Those who blossom in the tongue, never bear fruit in the heart.

Exuberant mirth is followed by abnormal depression.

Pinch yourself, and you will know the pain of others.

Negligence is the enemy of him who follows it.

The cherry among flowers; the *samurai* among men!

The dumpling rather than the flour.

The tongue is a source of great misfortune.

The avaricious know not the spirit of humanity.

Better a near neighbor than a distant relation.

If you are in haste, take the circuitous route.

A bat for the place where there are no birds.

Provide your umbrella before it rains.

The *samurai* has but one tongue.

A poor man for a large family.

Benevolence is not for others.

Willows are never broken by snow fall.

Even the walls have ears.

Life is short; the name everlasting.

Hatred is the back of love.

No harvest, no seed.

Lavish in praise, profuse in rebuke.

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PUBLIC BATHS IN JAPAN

SINCE the remotest times, the Japanese, as a nation, have been known for their cleanliness of person, and their liking for hot baths. The innumerable hot springs throughout the country, unequaled, perhaps, in any other quarter of the globe, have always been a source of pleasure, as well as health, to the Japanese people, and are frequented winter and summer. Many of these springs are famous for the medicinal value of their waters, among which are Ikao, Hakone and Atami, and some have been made more so in the eyes of the Japanese by a visit from an Emperor or Empress, such as the celebrated Dogo Spring, of Iyo Province, where may be found the oldest specimen of Japanese literature, an inscription upon a monument erected in honor of a visit from the Empress Suiko, 596 A.D.

The first reference made to bathing is found in the legend of the creation of Japan, in an account of the death of the goddess Izanami; it is stated that her husband, Izanagi, happening to look upon her dead body, hastened to cleanse himself in water, the idea of cleanliness being so extreme as to consider pollution possible even through sight, and the religious conception holding the defilement of body and soul to be one and the same, bathing was looked upon as being efficacious in purifying the soul, and from such teaching it can easily be understood how the habit of daily baths grew firmest among the classes usually squalid in other countries, especially when so well provided for by the many natural facilities.

Though evidently of religious origin, it has doubtless retained its favor with the common people on account of the real bodily refreshment which they found it afforded them, for it long since lost its religious significance in the sense in which it was once held.

That the sovereigns of the country interested themselves in the cleanly habits of their subjects, is shown by the fact recorded in history that the Emperor Komyo, in the Nara period, established a public bath for the benefit of the people, and it is related that he appeared in person at the place, and took part in the ablutions.

The indifference of the Japanese, both sexes alike, to exposing their bodies, is a matter never understood by occidentals, but is merely another result of long established customs, different conceptions and ideals, and in no sense regarded as immodest or to do with the immoral; so that fomerly no distinction was made for separate accommodation in public baths, and only since the introduction of foreign civilization has the line been drawn, being at first so little understood by them that a rope stretched across the



SANSUKE AT ENTRANCE

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PUBLIC BATHS IN JAPAN

SINCE the remotest times, the Japanese, as a nation, have been known for their cleanliness of person, and the bathing practices throughout the country, medical, personal, in any other quarter of the globe, have always been a source of pleasure, as well as health, to the Japanese people, and are frequented winter and summer. Many of these bathing places, for the medicinal value of their waters, among which are Izao, Hakone and Atami, and some have been made more so in the eyes of the Japanese by a visit from an Emperor or Empress, such as the celebrated Dogo Spring, of Iyo Province, where may be found the oldest specimen of Japanese literature, an inscription upon a monument erected in honor of a visit from the Empress Suiko, 5 to A.D.

The first reference made to bathing is found in the legend of the creation of Japan, in advance of the death of the goddess Izanami; it is stated that her husband, Izanagi, in passing to Yomi upon her dead body, is tured to cleanse himself in water, the ion of cleansing to constitute pollution possible even through light and the religious conception Purifying the element of body and soul to be one and the same, bathing was looked upon as being efficacious in purifying the soul, and from an Emperor it can easily be understood how the habit of daily bathing immediately changed in other countries, especially when so well provided for by the many natural facilities.

The Emperor of Japan's origin, his divinities related to his favor with the common people on account of the real bodily refreshment which they found it afforded them, for it long since lost its religious significance in the sense in which it was once held.

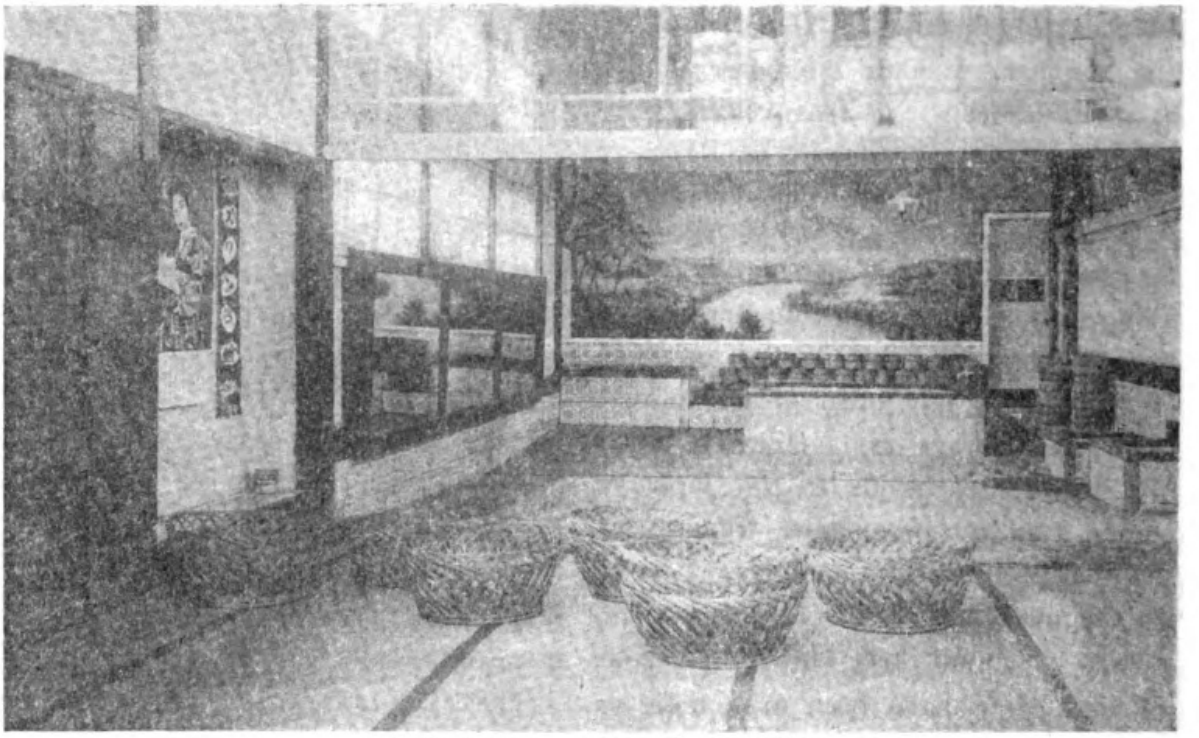
That the sovereigns of the country interested themselves in the cleanly habits of their subjects, is shown by the fact recorded in history that the Emperor Kogyo, in the Nara period, established a public bath for the benefit of the people, and it is recorded that he officiated in person at the place, and took part in the ablutions.

The indifference of the Japanese, both sexes alike, to exposing their bodies, is a matter never understood by occidentals, but is merely another form of long established customs, differing from conceptions and ideas, and in no sense regarded as immoral or to do with the immoral; so that formerly no bath was public for separate accommodation in public baths, and only since the late nation of foreign civilization has the line been drawn, and at first so little problem was by them [illegible] scrutinized across the

SAMSURA AT ENTRANCE

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BATH HOUSE—WOMEN'S DIVISION

bath for separating the men and women was looked upon as conforming to the new rule. The Japanese are never shocked by nature, but on the other hand, art, of the kind with which European galleries are filled, the nude in both sculpture and painting, to them has appeared indelicate, even offensive.

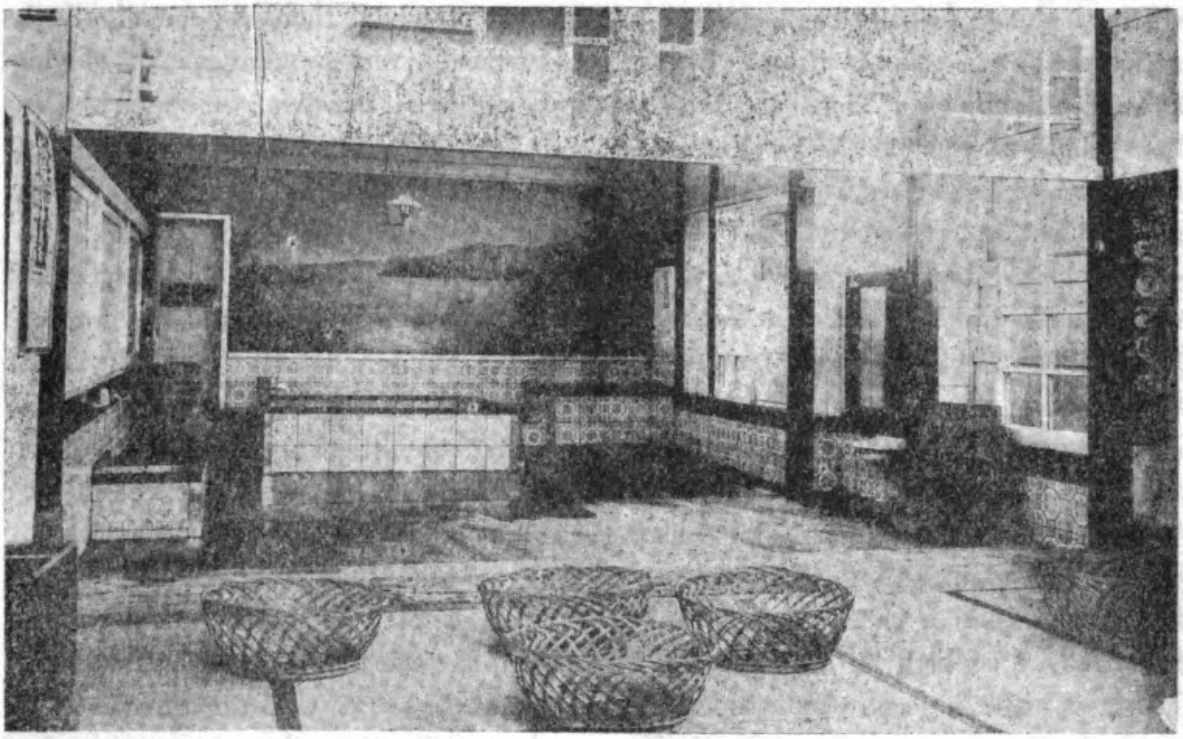
With the beginning of the Tokugawa dynasty, the popularity of public baths was noticeably increased, and large buildings were erected therefor, and a new feature, which seemed to grow out of the gayety which prevailed at these places, was an amusement hall, where the young men, in particular, gathered after the bath, to enjoy games such as chess or *go*, and where tea and light refreshments were served to the patrons. One of the most noted comic writers of that period, Shikitei Samba, has given vivid pen pictures of these institutions during the Tokugawa Shogunate, in his *Ukiyoburo*.

With little changes, except in separate apartments for men and women, the same places exist to-day, though perhaps only in Osaka and Kyoto are they generally combined with amusement halls, there being only a very few such places in Tokyo, in which city alone there are more than eight hundred public bath houses; and it is estimated that one third of the total population of over two million, bathe daily in them; this represents, of course, the middle and lower classes, as well-to-do people do not frequent them.

Dr. Baelz, formerly professor in the faculty of medicine of the Tokyo Imperial University, held that the remarkable absence of cases of rheumatism among the Japanese, in spite of the damp climate, was largely due to the frequency and high temperature of baths, they being so hot as to be quite unbearable to persons living elsewhere and not accustomed to such. Especially has this been true in Tokyo, so that it was an easy matter for the *Yeddoko*, as citizens of Tokyo proudly styled themselves, to discover a provincial, (all the rest of Japan is provincial to the resident of Tokyo), by the manner in which he squirmed in the excessively hot bath, and even now if one complains of its temperature, he is ridiculed as a country boor.

The Tokyo bath house is readily recognized by its particular style and the *noren*, or shop curtain, which always hangs at the door, usually blue with the name of

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BATH HOUSE—MEN'S DIVISION

the house, more often that of the street in which it is situated, in white characters; sometimes names, such as "crane" and "tortoise" are used, because of their significance of longevity, therefore of luck, to the Japanese; or in some instances, where a special medicine is added to the bath, it is indicated upon the curtain, as "the Ginseng Bath," etc., and several of the up-to-date Tokyo bath houses have now adopted the names of popular European resorts.

The building is usually a good sized, two storied one divided from the entrance by a partition, with signboards designating the division for men, and that for women. Upon entering, the first thing to be seen is a square, elevated seat, where the owner or chief clerk, *banto*, is seated to collect the fee charged, usually three *sen* (one and a half cents), and to superintend both divisions generally, the dais being half on one side and half on the other, and attend to caring for patrons' clothing and shoes or clogs. During the busiest hours in the afternoon and evening, an extra assistant is required for this purpose, and all such articles are checked. The *banto* greets each new arrival with a polite salutation and remark about the weather, and upon their leaving is ever ready with the indispensible *arigato*, "thank you." If his patrons require to be provided with towels and soap, they are supplied for an additional half *sen* each, and women bathers are usually given a cleansing agent peculiar to Japan, a small cotton bag filled with rice bran, which formerly took the place of soap in this country, the price of which is also one *sen*.

In front of the *banto's* seat in both divisions, is a space covered with mats, *tatami*, where the bathers undress and dress themselves, separated, in winter, from the bath room, by sliding paper doors, which are removed during warm weather. Baskets are placed around this room for receiving their clothes, which are then placed in the lockers at the side; valuables may be deposited with the *banto*.

The bath room, differing in size, of course, according to the establishment, usually has a wooden floor slanting from two opposite sides to the centre, where there is a narrow opening into a drain pipe, thus preventing it from becoming sloppy, though it is always wet. There is one large tank of boiling water from

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BATH HOUSE IN MORIOKA, IWATE PREFECTURE

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which a plug is usually hung ready to accommodate the person at once) in each division is supplied; there are two or three cakes of soap in the [illegible] both hot and cold water for the use of tubs or two tubs may be used by each bather while closely [illegible] plug [illegible] plug go in the [illegible] which [illegible] be removed [illegible] to his chin.

While [illegible] constant [illegible] to look [illegible] regular [illegible] men and women [illegible] their bodies, for which [illegible] one sees in many [illegible]

Any bather [illegible] applies to the [illegible] who gives a ticket and receives by exchange [illegible] pieces of wood, and [illegible] for a man, twice it for a woman; the [illegible] immediately provide a wooden stool for the bather to sit upon, and two tubs larger than the ordinary, with hot and cold water with which to perform his ablutions, and proceeds thereunto.

The occupation of the [illegible] with a person by [illegible] which [illegible] ascended to those in [illegible] the same work, and strange to say, most of them are recruited from the [illegible]

Each bath house [illegible] patronized by people in [illegible] condition, they are usually [illegible] to wash her, in order

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which a plunge (usually large enough to accommodate ten persons at once) in each division is supplied; there are two or three others of smaller size for supplying both hot and cold water for the small tubs or buckets used by each bather while cleansing his person previous to the plunge in the general bath, in which latter he remains five or ten minutes immersed to his chin.

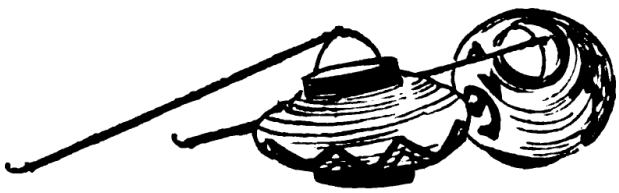
Male assistants called *sansuke* are in constant attendance, whose duty it is to look after the supply of hot water, regulate the temperature, and serve both men and women if called upon to wash their backs, for which an extra charge of one *sen* is made and extra attention given.

Any bather desiring this, applies to the *banto*, who gives a ticket, and calls the *sansuke* by striking together two square pieces of wood, called *hyoshigi;* once if for a man, twice if for a woman; the *sansuke* immediately provides a wooden stool for the bather to sit upon, and two tubs larger than the ordinary, with hot and cold water with which to perform his task, and proceeds therewith.

The occupation of the *sansuke* originated with a person by that name, which descended to those undertaking the same work, and strange to say, most of them are recruited from the same province.

Each bath house being patronized by people in its particular neighborhood, they are usually known to each other, in consequence of which there is generally lively conversation, and sometimes even singing indulged in by the men, which grew to be a nuisance, and regulations were instituted against loud talking and singing, but they are not very strictly enforced.

The bath is open to men as early as six in the morning, but not until ten for women, as household duties employ their early hours. The bath is hotter in the morning when there are the fewest bathers, and it is considered a feat of great endurance to enter it with no sign of annoyance. A foreigner attempting to do so made a hasty exit exclaiming that he had been half boiled, like the notorious highway robber, Ishikawa Goemon, who was thrown into a cauldron of boiling oil at the command of Hideyoshi. The bath houses are more crowded in the evening hours than at any other time, the laboring men congregating there after their day's labor for the refreshing and restoring hot bath. They are nightly visitors, while those of more sedentary habits, such as merchants, usually go on alternate evenings. On the walls of the bath house may be seen favorite land or seascapes from the brush of some native artist, usually in foreign style, and advertisements of various popular theatres, music halls and picture shows, and the conversation often runs along these lines. Generally speaking, the public bath in Japan is a grateful recreation and pleasure to the people.



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AT THE PERRY MONUMENT - FROM LEFT TO RIGHT, SUEO IWAYA, BARON SHIBUSAWA, BUEI NAKANO, TATSUYA KATO, AND MOTOSADA ZUMOTO

A VISIT TO THE PERRY MONUMENT

By TATSUYA KATO

THE committee meeting of the Honorary Commercial Commissioners of Japan, held at the Tourraine, Boston, on the evening of October 24, 1909, decided to dispatch a delegate, representing the Commission, to the tomb at Newport, to pay a tribute of honor and respect to the memory of Commodore Mathew Calbraith Perry, who, in 1854, opened the ports of Japan to the commerce of the world, and started us on the road to civilization which has made the present Japan.

The party included Baron Shibusawa, chairman of the Commission, Mr. Nakano, vice-chairman, Mr. Zumoto, editor of the Japan Times, Mr. Iwaya, a well known literateur, and myself, accompanied by Mr. J. D. Lowman, president of the Associated Chamber of Commerce, of the Pacific Coast, and Mr. Louis Coolige, of the Boston Chamber of Commerce, and left the South Depot, of Boston, in a special parlor car attached to the 9 o'clock train for Newport.

It was a very cold Sunday morning in October, but we found ourselves quite comfortable in the private car, and enjoyed the beautiful scenery, especially charming at that season. In two hours we arrived at Newport and were met at the train by Mayor Boyle, Secretary Wheeler and a few others. We were immediately taken in two large touring cars, specially sent from Boston for the occasion, to the Island Cemetery, where the remains of the great

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AT THE PERRY MONUMENT · FROM LEFT TO RIGHT, SUHO IWATA, BARON SHIBUSAWA, BUEI NAKANO, TATSUYA KATO, AND MOTOSADA ADMOTO

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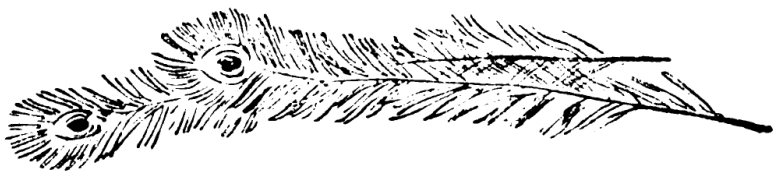
Commodore are interred. At the cemetery, the superintendent, Andrew K. McMahon, escorted us to the Perry Circle, which is situated nearly in the center of the grounds. The monument stands close to that of the Belmonts, relations of Perry's.

The inscription runs as follows :—

Erected by his widow,
To the memory of
Mathew Calbraith Perry,
Commodore in the U. S. Navy.
Born, April 10, 1794
Died, March 4, 1858

We placed a large wreath of laurel and white roses tied with wide red and white ribbons, our national colors. Each of us bowed to the monument as we do at home at an ancestor's grave. Baron Shibusawa made a short address, to which Mayor Boyle replied on behalf of his countrymen, and said that he and the whole nation greatly appreciated the wonderful mark of respect that Japan was showing to-day to that great officer—Commodore Perry. Our party was photographed, during which time it rained hard, but we remained uncovered.

Major Andrew, the superintendent, showed and explained to us about the cemetery, Belmont Memorial Chapel and other places of interest. Mayor Boyle then took us to the official residence of Captain Fullan, Commander of Newport Training Station. The Captain, a jolly, lighthearted officer, greeted us at the door, and seemed delighted at our unexpected visit. Shortly, Mrs. Fullan came, and around the beautiful wood fire in the parlor, we were served with whiskey and soda and had a most enjoyable time, all pleased with the right thing at the right time. The Captain related his recollections about Japan, which he had visited some twenty years before as a junior officer. We united in saying that we hoped the Captain would soon return to Japan as Commander in Chief of the U. S. Asiatic Squadron, and that Mrs. Fullan would enjoy fair Japan while her husband cruised. The Captain, after showing us around his home, took us to the Naval Station where a number of young boys are trained. We spent a most enjoyable morning, after which we went to the Bellevue, where we had luncheon, and set out for sight seeing about the city, visiting Bellevue Avenue, Cottage Colony and Ocean Drive, where are the summer homes of many New York millionaires. The beautiful hills and rolling waves reminded me of scenes at Oiso and Kamakura. We passed the residence of Mr. August Belmont, the Perry monument at Touro Park and the home of Commodore Oliver Hazard Perry, with whom the distingushed officer stayed for some time after his return from the cruise to the Orient. We had intended to return to Boston in automobiles, but on account of heavy rains, took the three o'clock train. We had greatly enjoyed our visit to Newport.



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DREAM OF SAIGYO

Priest Saigyo, celebrated for his beautiful poems, was originally a member of the Imperial Body Guard, at Kyoto, his real name being Sato Hyoyenojo Norikiyo. He was such an ardent student of poetry that he forsook the sword for the pen, and became an itinerary Buddhist priest, thereby affiliating himself with the learned class of the time. In adopting a clerical name he chose *sai*, meaning west, and *gyo*, going, as he intended to travel from east to west. His perigrinations extended over every part of Japan and many interesting stories of his adventures are told.

At the beginning of a new year he happened to visit Tsuzumigataki, one of the three most celebrated water-falls in Japan, the scenery around which has been an inspiration to many poets of distinguished talent, and even those who make small pretense to the muse feel constrained to put forth their best efforts upon beholding this charming picture.

Saigyo was over-proud of his talent and expected to compose a poem at which all Japan should wonder admiringly. Reflecting for a few moments he inscribed the following lines:

Tsutaekiku Tsuzumigataki ni kitemireba sawaberi sakishi tanpoponohana.

(Coming to the far-famed falls of Tsuzumi, the dandelion blooms along the bank.)

He was filled with self-satisfaction over his production and fondly regarded it as one of the best things he had written in many years. So engrossed was he in contemplating this marvel of his genius, in which he thought there were none to rival him, the sun sank to rest without his taking note of the passing hours, and he suddenly found darkness almost upon him.

He hastened his way, as he thought, to a near-by hostelry, but finding none, had about decided that he would be obliged to be content with the shelter of some friendly tree, when he descried a tiny twinkling light in the distance, which led him to a peasant's hut, where he asked for lodging of the kindly master who answered his summons, a white haired old man of more than three score.

On being admitted, he was impressed with the appearance of their humble abode which seemed much above what he had expected. An old lady, evidently the wife of the master, and a young girl of some twelve or fourteen summers, who appeared to be clearing away the evening meal, were the other members of the household.

Saigyo addressed himself to the old man, saying, "I am a traveling priest, going from place to place in quest of the finest scenery, with the object of composing poems thereon. To-day I have come to see the beauties of Tsuzumigataki, and becoming so lost in its charms, I forgot the approaching night and can not continue on my way.

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A Found the Hibachi

PRIEST OF SAGAMI

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I shall deem it a great favor if you will allow me a night's lodging in your home, and would be grateful to be quartered even in a corner of your kitchen."

He was welcomed, with apologies for the poor fare and accommodations which must needs be offered him, and given a warm place by the charcoal fire in the brazier (*hibachi*), which was burning brightly in the middle of the room.

Greatly delighted over his good luck, he began to observe his surroundings, and precious boats. The family, though poor, had the manners and speech of people of better station, and he wondered if they might not be of some high lineage.

They regaled him with the best they had and gathered around the *hibachi* to cheer their tired guest.

Saigyo opened the conversation by asking whether they had been long in that place. The master replied, "We have been many years in this secluded spot, and rejoice to be far away from human strife. My two grown sons are tradesmen in the plains below, and this young girl is one of my grandchildren, living with us to gladden our lonely lives." He then asked Saigyo whether he had composed a poem, and remarked that he would be happy to read it, at which Saigyo smiled to himself, doubting the old man's ability even to understand its purport, much less to appreciate its poetical value. However, he drew forth the poem, and the old couple read it attentively and repeated it several times. They praised its merits, and remarked that of all the poems on Tsukumigahara, they knew of none that equaled it, but the peasant asked if he might be allowed to make a slight change that would improve the composition and make it more valied. Chagrined at what seemed to him great presumption, Saigyo enquired what change he could suggest. "Well," said the old man, "the first line would sound better thus: 'Oomi nite Izu-

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mi-waza' " Saigyo could not but be struck with the improved rhythm, and complimented at his host upon the genius he had displayed. The aged wife who had been listening, now proposed another change to 'Yasumigatakī tsu mekimeru,' which was voted still better; in amazement Saigyo heard the young girl volunteer to change the last line to 'Kazeoke mi sekishi Ominyoo wo kana,' so that the whole had now undergone an entire transformation, far surpassing the original and read thus:

Oomi nite Yasumigatakī tsu mekimeru
Ou, Akimekumi sekishi Ominyoo kana.

Great fallen though he was, Saigyo could not but admire its improved beauty, and felt somewhat amused at the surprising talent of the three, and his wondering about them redoubled.

Suddenly he found himself reclining under an old pine tree in front of the hills, instead of being in the peasant's cottage, and realized it was but a dream in which he had been so fallen aback; but he felt a keen sense of shame at his self-praise, and that his dream had been a divine reproof by which he should profit. He afterwards devoted himself more assiduously to the careful study of composition and became one of Japan's greatest poets.

ICHINOTANI

The following extract is translated from the "Heike-Monogatari," a most typical production full of chivalric elements in its general idea, and is written in the most graceful and elegant language. The famous battle of Ichinotani was fought between the Genji and the Heike in 1183 A. D. With a large force, the Genji, or Minamoto clan, completely routed the enemy out of the Castle of Ichinotani, and the Heike Army had to retreat to Yashima, Sanuki Province. At the close of the battle, two gallant warriors happened to come together on the beach of Suma, to-

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I shall deem it a great favor if you will allow me a night's lodging in your house, and would be grateful to be quartered even in a corner of your kitchen."

He was welcomed, with apologies for the poor fare and accommodations which must needs be offered him, and given a warm place by the charcoal fire in the brazier (*hibachi*), which was burning brightly in the middle of the room.

Greatly delighted over his good luck, he began to observe his surroundings, and gracious hosts. The family, though poor, had the manners and speech of people of better station, and he wondered if they might not be of some high lineage.

They regaled him with the best they had and gathered around the *hibachi* to cheer their tired guest.

Saigyo opened the conversation by asking whether they had been long in that place. The master replied, "We have been many years in this secluded spot, and rejoice to be far away from human strife. My two grown sons are tradesmen in the plains below, and this young girl is one of my grandchildren, living with us to gladden our lonely lives." He then asked Saigyo whether he had composed a poem, and remarked that he would be happy to read it, at which Saigyo smiled to himself, doubting the old man's ability even to understand its purport, much less to appreciate its poetical value. However, he drew forth the poem, and the old couple read it attentively and repeated it several times. They praised its merits, and remarked that of all the poems on Tsuzumigataki, they knew of none that equaled it, but the peasant asked if he might be allowed to make a slight change that would improve the composition and make it unrivalled. Chagrined at what seemed to him great presumption, Saigyo enquired what change he could suggest. "Well," said the old man, "the first line would sound better thus: '*Otoni kiku Tsuzumigataki.*'" Saigyo could not but be struck with the improved rhythm, and complimented his host upon the genius he had displayed. The aged wife who had been listening, now proposed another change to '*Tsuzumigataki wo uchimereba*, which was voted still better; in amazement Saigyo heard the young girl volunteer to change the last line to '*Kawabe ni sakishi tampopo no hana*,' so that the whole had now undergone an entire transformation, far surpassing the original and read thus:

Otoni kiku Tsuzumigataki wo uchimireba, Kawabeni sakishi tampopono hana.

Crest fallen though he was, Saigyo could not but admire its improved beauty, and felt somewhat awed at the surprising talent of the three, and his wondering about them redoubled.

Suddenly he found himself reclining under an old pine tree in front of the falls, instead of being in the peasant's cottage, and realized it was but a dream in which he had been so taken aback; but he felt a keen sense of shame at his self-praise, and that his dream had been a divine reproof by which he should profit. He afterwards devoted himself more assiduously to the careful study of composition and became one of Japan's greatest poets.

ICHINOTANI

The following extract is translated from the "Heike-Monogatari," a most typical production full of chivalric elements in its general idea, and is written in the most graceful and elegant language. The famous battle of Ichinotani was fought between the Genji and the Heike in 1182 A. D. With a large force, the Genji, or Minamoto clan, completely routed the enemy out of the Castle of Ichinotani, and the Heike Army had to retreat to Yashima, Sanuki Province. At the close of the battle, two gallant warriors happened to come together on the beach of Suma, to-

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ward the evening. The one was Kumagae-no-Naozane, a brave general of sagacity and valour, of the Genji; the other, Mukan Taira-no-Atsumori, a blooming youth of seventeen summers and baptism in war. This is famously known as the Single Combat of the two at Suma-no-ura.

At the battle of Ichinotani, the Heike army was terribly crushed by the Minamoto clan. Having lost ground, men and women of high rank of the Heike were compelled to take refuge in a boat at Suma-no-ura. Kumagae-no-Jironaozane, of Musashi, proceeded alone towards the shore in search of the most powerful and gallant warrior of the Heike with whom he desired to decide for victory or defeat in single combat. Just then, a man on horseback was plunging into the sea; he was attired in a gold brocade robe with stork figures, and also clad in light green armour. A bright horned helmet was tied upon his head, he wore a gold sword, and carried twenty-four arrows on his back, and was nimbly mounted on a gray-spotted charger with a gold saddle, holding a bow in his left hand and the reins in his right. Thus he moved on some fifty or sixty yards into the sea, fixing his eyes on a boat in the distance.

Looking at him, Kumagae waving his fan cried, "Halloo! why, art not thou ashamed to show thy back to thy foe? Thou art, I judge, a noble warrior of the Heike army. Come back and let us combat!"

The warrior who was called turned and hurried to the beach, while Kumagae advanced a little into the sea to grapple with him.

They scuffled, each trying his best to throw the other. After some time, Kumagae tripped the gallant warrior, and down they went with Kumagae on top. Kumagae raised the helmet of the enemy to cut off his head. Oh! a juvenile face of unsurpassed fairness, and thinly powdered! This made Kumagae loose his hold, as he called to mind that his own son, Kojiro, was about the same age as this noble young warrior.

"Who art thou? Thy fate is sealed. Tell me thy name, and I will save thy life."

"What is thy name, my honorable?"

"Kumagae-no-Jironaozane of Musashi, and an insignificant fellow."

"I will not make my name known, but I am just the foe for thy sword. Take my head without delay, and ask my name from others."

Then Kumagae muttered, "What a gallant warrior he is. Even though I kill him, defeat will not be victory; and also victory will not turn not to defeat, should I save him. This very morning when my son Kojiro got a slight wound, deep was my sorrow; and when the lords of the Heike hear about the death of this fair lord, how they will grieve! I will save his life."

With this, he looked back, and there, coming towards him, were Dohi and Kajiwara accompanied by some fifty horsemen. Wiping the tears from his cheeks, said painfully:

"Behold! Our comrades have come in sight like cloud and haze. Alas! There is no way to spare thy life. It is better to die by my hand than by the hand of others; I will guard thy spirit forever."

"Do it quickly, as thou wish."

The young warrior, turning to the west, kneeled down upon the ground, and calmly waited the fatal stroke. Kumagae, hanging his head, was greatly absorbed in deep meditation, wondering how to treat him, for he knew not where to pierce his sword through and give him the *coup de grace*. His eyes glistened with tears, his senses became confused and he almost lost consciousness; but the footsteps of his comrades drawing near, compelled him at all costs to act. In an instant the sword

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"What art thou? Thy face is scarlet. Tell me thy name, and I will save thy life."

"What is thy name, my honorable?"

"Kumagae-no-Jirozaemon Of Musashi, and an insignificant fellow."

"I will not make my name known, but I am just the foe for thy sword. Take my head without delay, and ask my name from others."

Then Kumagae muttered, "What a gallant warrior he is. Even though I kill him, defeat will not be victory; and also victory will not turn out to defeat should I save him. This very morning when my son Kojiro got a slight wound, deep was my sorrow; and when the lords of the Heike hear about the death of this fair lord, how they will grieve! I will save his life."

With this, he looked back, and there, coming towards him, were Doi and Kajiwara accompanied by some fifty horsemen. Wiping the tears from his cheeks, said painfully:

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fleshed, and there was bright, adolescent blood.

Yet how pitiful was Kumagae on the cross, for never is more pitiful than one who bears bows and arrows! There are reasons, occasions of distress in every human. How cruel was the blow! The most bitterly pressing his sleeves to his face.

Kumagae then wrapped the boy with the brocade robe. He found a flute enclosed in a brocade cloth with it was fastened to the music and discovered the youth to be the very player of the flute at dusk, in his capacity as Tokinotani and meditated, "How lovely and pitiful! Though there were thousands of arm'd men in our Genji army, none could play such a melodious tune at this time of war." He took it with him, and showed it to his lord, and all the Genji's assembled were filled d with tears.

A little later on, it became known that the youthful enemy was Taya-Atsumori, son of Tsunemori. Upon that time, Kumagae shaved his head, and wearing sacerdotal garb, devoted the rest of his days to the pilgrimage of Atsumori. Namu Amida Butsu!

ATATTEKASU OGAWA

In the very beginning of creation, the goddess Amaterasu Ogami ruled over the Japanese empire. She established Dai Nippon, arranged every thing on the "Land of the Rising Sun," and was the ruler of light. She had two children, one of which, Tsukiyomino Kami, ruled the sea; and the other, Susa-no-o Mikoto, governed the land. The latter was very foolish and often lost his temper and became very angry giving much trouble to his parents, brother and sister. They mourned much over him and sought in every way to influence him for good, but it all seemed in vain. At last his parents resolved to exile him, convinced that his conduct would never improve, and

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flashed, and there was bright, adolescent blood.

Ah! how pitiful was Kumagae on the occasion, for who is more pitiful than one who bears bows and arrows! There are always such occasions of distress among warriors. How cruel was the blow! He wept bitterly, pressing his sleeves to his face.

Kumagae then wrapped up the head with the brocade robe. He found a flute enclosed in a brocade cloth which was fastened to the waist, and discovered the youth to be the very player of the flute, at dawn, in his castle at Ichinotani and meditated, "How lovely and pitiful! Though there were thousands of armed men in our Genji army, none could play such a melodious tune at this time of war." He took it with him, and showed it to his lord, and all the knights assembled were blinded with tears.

A little later on, it became known that the youthful enemy was Tayu-Atsumori, son of Tsunemori. From that time, Kumagae shaved his head, and wearing ecclesiastical garb, devoted the rest of his days to the pilgrimage of Atsumori. *Namu Amida Butsu*!

AMATERASU OGAMI

AT the very beginning of creation, the goddess Amaterasu Ogami ruled over the Japanese empire. She established Dai Nippon, arranged every thing on the "Land of the Rising Sun," and was the ruler of light. She had two brothers, one of whom, Tsukiyomino Kami, ruled the sea; and the other, Susano-no-Mikoto, governed the land. The latter was very irritable and often lost his temper and became very angry, giving much trouble to his parents, brother and sister. They worried much over him and sought in every way to influence him for good, but it all seemed in vain. At last his parents resolved to exile him, convinced that his conduct would never improve, and fearing that he might eventually exert an evil influence upon his brother and sister who were now so obedient, kind and good. He was, therefore, sentenced to quit the palace and go to Nenokuni, a far away land of darkness, from which he would have no hope of returning and where he would be absolutely alone. As he had no power to refuse to obey his parents' command, he prepared for his sorrowful journey and set out upon his way to the dark island.

Not being willing to leave without a last appeal to his sister, he decided to call upon her at least to say farewell. On arriving, however, in some unfortunate way, he caused a great commotion which so alarmed Amaterasu Ogami, that she immediately dressed as a warrior, and gathering her bow and arrows, appeared upon the scene and exclaimed in a sharp tone, "You rascal, why came you here? Begone this instant."

At these unexpected words, Susano-no-Mikoto was much astonished, but said, "Sister, I came here to bid you goodbye thinking this might be our last meeting, as I am now on my way to Nenokuni, having been banished from the palace by our parents.

His sister did not believe him, and did not wish him there at her home. Finally he proposed to prove his honesty and truthfulness in some miraculous manner, saying to his sister, "I will bring forth children and if they are all boys, my honor will be established; but if they are girls, you may know I have spoken falsely." Whereupon four boys appeared, and Amaterasu Ogami was greatly impressed and agreed to allow him to remain with her. He did not, however, improve his opportunity and soon began to be swayed by his evil tendencies and committed many wicked deeds, destroying even his sister's rice fields and her most valued sacred treasures. She displayed wonderful patience and sought to help and encourage him to a better life, but heedless of all she had said to him, his

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behavior became worse and worse, until one day when she was weaving a marvellous piece of sacred cloth to be presented to the gods, he chased a wild horse into the house, causing dreadful havoc and the total distruction of the beautiful fabric, besides the death of Amaterasu Ogami's maid.

Exasperated beyond control, Amaterasu rushed into the Amano Iwato and closed its doors of rock, leaving the world in utter darkness. In great alarm, eight hundred gods met together and consulted as to how they could induce the goddess of light to come forth again and shed upon them her gracious radiance. It was left to the decision of the god of wisdom, who in his understanding of woman's nature devised a plan which he knew would not fail in its purpose. He arranged for a festival with music and dancing to be held at the very entrance of the Iwaya, during which Amenotachikaranomikoto, the god of strength, should stand by the doors to be ready at the first opportunity, if the sun goddess opened them just a little to see what was going on, to use all his power and prevent their being closed. All was made ready for the great merry-making that was to tempt back the light of day, and they gathered around in the hopeful expectancy of basking once more in sunshine.

The sound of music was carried even beyond the forbidding doors of stone, and the shouts of gay laughter and applause of the dancing reached the ears of the wondering sun goddess, amazed that revels were being held despite her absence, and at once she made up her mind to divine the meaning of it all, and discover, if possible, by peeping out, the occasion of such a celebration. She drew cautiously to the door and after listening to all that went on, without being able to understand it, she could no longer resist her desire to know, and slowly drew back the massive door to make the smallest aperture through which she might look slyly out. But back it flew as though but of paper, and the great god of strength burst in upon her, followed by the rejoicing gods of other powers, who craved her glorious light. Flattered by their high praise, she stepped forth, bringing with her the splendor of effulgent day.

SAMURAI AND CHERRY BLOSSOM

Long ago maidens sweetly sang "*Hanawa-Sakura-yo Hitowa-bushi*!" (If born a man be a *samurai*, but if a flower be the cherry). In this Eden of the East, the cherry has always been queen of flowers, and the *samurai* was considered a king among men. When spring follows winter and Nature is waking from her long sleep, from end to end Japan is decked with the beautiful cherry blossom, so fair and so graceful, that it charms both old and young, and excursions "to view the cherry" are made to every place where it grows in profusion. Its season is, however, very brief, for a sudden blast of wind will sweep the flowers from the tree, till not a single petal remains.

It was the greatest and most desired honor for a *samurai* to risk his life in his first campaign, and as the cherry blossom will not remain on the tree as long as other flowers, the *samurai* and cherry blossom have always been associated together in the minds of the Japanese, for the flower that falls to the ground so quickly seems typical of the soldier's life. In olden times it was considered the greatest shame for a *samurai* to die at home in his bed; as it was also a great disgrace to die in soiled clothes, before going to battle they bathed and changed their clothing saying, "Thus we decorate our death." Moreover, it was a disgrace to be sent home wounded or to die at home sick, and especially to be taken prisoner. In the latter case suicide was preferred, and from their point of view, perfectly justifiable.

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behavior [illegible] until one day when she was wearing a [illegible] of a kind cool to be presented [illegible] the gods, he chose a wild horse from [illegible] and [illegible] the beautiful fabric, [illegible] the cloth of *Arasaka* to Ogami's [illegible].

Isao, [illegible] by [illegible], [illegible] rode [illegible] into the Arasaka [illegible] and closed [illegible] door, [illegible] [illegible] with [illegible] [illegible]. In great alarm, eight [illegible] gods met together and consulted as to how they could induce the goddess of light to come forth again and shed upon them her grateful radiance. It was left to the decision of the god of learning, who, in his understanding of women's nature devised a plan which he knew would not fail in its purpose. He arranged for a festival with music and dancing to be held at the very entrance of the *Iwaya*, during which Amaterasu, in reliance on the good faith of society, should attend by the doors to be ready at the first opportunity, if the sun goddess opened them just a little to see what was going on, to use all his power and prevent their being closed. All was made ready for the great merry-making that was to [illegible] back the light of day, and they [illegible] around in the hopeful expectancy of [illegible] once more in anything.

The sound of music was carried even beyond the forbidding doors of stone, and the chants of gay laughter and applause of the dancing people filled the ears of the wondering sun goddess, aroused that [illegible] were being held despite her absence, and at once she made up her mind to divine [illegible] meaning of it all, and discover, if possible, by peeping out, the occasion of such a celebration. Like a flash [illegible] to the door and after listening to all that went on [illegible] being able to understand it, she [illegible] to open [illegible] to know, and slowly drew back the massive door [illegible] the smallest aperture through which she might look slyly out. But back it flew as though but of paper, and the great god of strength burst in upon her, followed by the rejoicing gods of other powers who carried her glorious light. Flattered by their high praise, she stepped forth, bringing with her the splendor of daylight once.

SEASONAL AND CHERRY BLOSSOM

Long ago modern society sang "*Hana-wa-Sakuragi-ka-Hito-wa-Bushi*" ("Of born a man be a samurai, but if a flower be the cherry"). In this union of the flesh, the cherry has always been queen of flowers, and the *sakura* was considered a king among men. When spring follows winter and Nature is waking from her long sleep, from end to end Japan is clothed with the beautiful cherry blossom, so fair and so graceful that it charms both old and young, and ex *sakura* [illegible] the cherry" are made to every place where it grows in profusion. Its season is however, very brief, for a sudden blast of wind will sweep the flowers from the tree, till not a single petal remains.

It was the greatest and most desired honor for a samurai to risk his life in his first campaign, and as the cherry blossom will not remain on the tree as long as other flowers, the *sakura* and cherry blossom have always been associated together in the minds of the Japanese, for the flower that falls to the ground so quickly seems typical of the soldier's life. In olden times it was considered the greatest shame for a samurai to die at home in his bed; as it was also a great disgrace to die in soiled clothes, before going to battle they bathed and changed their clothing, saying, "Thus we do come to our death." Moreover, it was a disgrace to be sent home wounded or to die at home sickly, and especially to be taken prisoner. In the latter case suicide was preferred, and from their point of view, perfectly justifiable.

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CURRENT THOUGHT

The address made by this secretary the Minister of Finance, Marquis Ito, at a recent meeting of the Chuo-kai Bureau of Japan, embraced a sketch out of current work and policy, and has been widely quoted and commented upon in the opinions of the Japanese press of course varying. Concerning Japan's policy Marquis Matsuka said:

"Our public debt expanded by the war bonds during and after the war with Russia, and at the same time the taxes were increased to the utmost, the result being that extreme unevenness was exhibited concerning our finance; and depressions both at home and abroad were felt to the bottom, and the foundations of the economic circles in Japan were shaken. It was the most favorable opportunity for Japan that both the Government and the people were cognizant enough to see the cause of the disease and did not spare any effort to cure it. First of all the Government set about the readjustment of finance, and simultaneously the redemption of public bonds was instituted. The economy of finance and economical spending, the burden borne by the nation have been the things the Government at its disposal in view. Consequently people, supporting the Government's policy, have borne redoubled assistance, and thanks to their efforts, our financial economics have now recovered a normal and healthy condition. Being thus far successful, the Government will, of course, adhere to the policy hitherto pursued. The development of the country has added to the responsibility Japan has towards foreign countries, and it has become all the more necessary to solidify the foundations of our finance and economics. The nation may rest assured that the Government will never abandon the policy pursued so far.

In compiling the Budget for the next fiscal year the Government made a policy to maintain equilibrium between the revenue and expenditure, and not to resort to public loans; secondly, to support the redemption of public bonds at least over two hundred yen every year, so that the outstanding bonds may not be decreased. The two points are the backbone of the Budget for the next fiscal year.

Since the establishment of the Empire it has been the great and unerring policy of Japan to maintain the permanent peace of the Orient, and to assure the safety of the Empire. The powers have now recognized the sincerity of Japan. The alliance with Great Britain has been cemented, the two countries are striving to maintain peace, and relations with other powers are also in a most satisfactory condition. In view of the present situation of Japan, and the experiences obtained through the late war, I have realized how important it is to preserve the peace of the Orient, and since I recognized the Orient, it has been my sole aim to develop the policy of peace and to advance the prosperity of the nation. As national defense has the most important bearing upon the preservation of peace, the greatest attention must be paid to it. The recent tendency of the world in regard to naval armaments shows a remarkable change in the construction of war ships. Although Japan has no necessity to abruptly expand her navy, as far as present circumstances are concerned, yet it is unavoidable from the viewpoint of national defense that a proper change should be made in war ship construction in order to keep pace with the navies of the powers. Thus the already established plans in the construc-

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CURRENT JAPANESE THOUGHT

The address made by His Excellency the Minister of Finance, Marquis Katsura, at a recent meeting of the Clearing Houses of Japan, embraced a statement of Government work and policy, and has been widely quoted and commented upon, the opinions of the Japanese press of course varying. Concerning Japan's policy Marquis Katsura said:

"Our public debt expanded by leaps and bounds during and after the war with Russia, and at the same time taxes were increased to the utmost, the result being that extreme uneasiness was entertained concerning our finances; market quotations both at home and abroad went down to bottom, and the foundations of the economic circles in Japan were shaken. It was the most fortunate thing for Japan that both the Government and the people were sagacious enough to see the cause of the disease and did not spare any effort to cure it. First of all the Government set about the re-adjustment of finances, and simultaneously the redemption of public bonds was instituted. The harmony of finance and economics, and lessening the burden borne by the nation have been and are the things the Government has always in view. Commercial people, appreciating the Government's policy, always have rendered assistance, and thanks to their efforts, our finance and economies have now recovered a normal and healthy condition. Being thus far successful, the Government will, of course, adhere to the policy hitherto pursued. The development of the country has added to the responsibility Japan has towards foreign countries, and it has become all the more necessary to solidify the foundations of our finance and economics. The nation may rest assured that the Government will never abandon the policy pursued so far.

In compiling the Budget for the next fiscal year the Government made it a point, firstly, to maintain equilibrium between the revenue and expenditure, and not to resort to public loans; secondly, to support the redemption of public bonds at least over 50,000,000 yen every year, so that the credit of the bonds may not be decreased. These two points are the backbone of the Budget for the next fiscal year.

Since the establishment of the Empire it has been the great and unerring policy of Japan to maintain the permanent peace of the Orient, and to assure the safety of the Empire. The powers have now recognized the sincerity of Japan. The alliance with Great Britain has been cemented, the two countries are striving to maintain peace, and relations with other powers are also in a most satisfactory condition. In view of the present situation of Japan, and the experiences obtained through the late war, I have realized how important it is to preserve the peace of the Orient, and since I reorganized the Cabinet, it has been my sole aim to develop the policy of peace and to advance the prosperity of the nation. As national defense has the most important bearing upon the preservation of peace, the greatest attention must be paid to it. The recent tendency of the world in regard to naval armaments shows a remarkable change in the construction of war ships. Although Japan has no necessity to abruptly expand her navy, as far as present circumstances are concerned, yet it is unavoidable from the view-point of national defense that a proper change should be made in war ship construction in order to keep pace with the navies of the powers. Thus the already established plans in the construc-

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tion of war ships have to be changed to a certain extent, and on that account an increase of appropriations has become necessary. The financial conditions have been so much improved that the country will not be embarrassed in the least by providing the necessary expenditure for national defense. The Government has therefore decided to expend about 80,000,000 yen in six years, in addition to the already fixed outlay, the demand being met by the ordinary revenue. This sum in essential to the completion of the national defense of the Japanese Empire, and it is trusted that the world will appreciate this fact.

The floods this year had such great dimensions that the extent of the damage suffered by the people was extraordinary. In this connection many voluntary enterprises have been started to lessen the suffering of the people, and I greatly appreciate these public-spirited enterprises. The Government is still investigating the expenditure which is needed for the afflicted districts, but a rough estimate has been made, and the necessary fund will be provided before long.

Drainage is vitally important for the preservation of land, and protection of life and property of the people. A fundamental policy should therefore be established for drainage. It should include all items relating to rivers, forests, embankments, railways etc. It is for this object that a committee on drainage was organized the other day.

By the annexation of Korea, the constant source of trouble in the Far East has been cleared away and the peace of the Orient permanently assured. Korean subjects numbering over 10,000,000 are now under the benevolent administration of the Mikado. As a result of annexation, the responsibility for all sorts of expenditure needed for the preservation of peace and to open the recources of wealth in the peninsula, has been placed on the shoulders of Japan. Japan has already expended an enormous amount of money in Korea, and now the accounts of the Korean Government have been placed on an independent footing. Various methods have also been devised or the effective utilization of outlays, and the Government had to add only a small amount for expenditure after annexation, to the fixed amount. It will thus be seen that the annexation of Korea has put no special burden on the general finances of Japan.

The redemption of public bonds, which was commenced at the beginning of this year, has been smoothly carried out, affecting already 500,000,000 yen worth, the term of which is due.

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It is quite proper that the Government should adhere to the conversion scheme once established, but the public often has various misconceptions about the policy. I therefore take the opportunity to express the Government's determination in regard to this question.

In order not to cause abrupt change of tone in the money market at home by utilizing a huge amount of foreign capital, the Government has taken care not to appropriate foreign funds above 20,000,000 yen. Through this precautionary measure the money market has not been abnormal. It is admitted that idle money has been increased through the redemption of bonds, but it is constantly distributed among the local districts through the Hypothec Bank, Finance Department etc. The fact that circulation in Japan is concentrated in one particular place and that the provinces are short of funds is the most deplorable phenomenon, and the present sluggish state of the money market will afford the best opportunity to cure the defect, as idle money can be distributed among the districts which are in need of funds.

With regard to the condition of the economic circles, statistical investigations

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tion of war ships have to be [illegible]
ent in extent, and on the [illegible]
cause of apprehension has been [illegible]
[illegible]. The financial condition [illegible]
to stand in need of the [illegible]
not be economized in the [illegible] by providing [illegible] necessary expenditure for a [illegible] defense. The Government has therefore decided to expend about 80,000,000 yen in six years, in addition to the already [illegible] ordinary revenues. This sum is essential to the completion of the national defense of the Japanese Empire, and it is trusted that the world will appreciate this fact.

The floods this year have been of great dimensions that the extent of the damage suffered by the people was extraordinary. In this connection many voluntary enterprises have been started to lessen the suffering of the people, and I greatly appreciate those patriotic enterprises. The Government is still investigating the expenditure which is needed for the afflicted districts, but a rough estimate has been made, and the necessary fund will be provided before long.

Industry is vitally important for the preservation of land and protection of life and property of the people. A fundamental policy should therefore be established for [illegible] encouraging. It should include all [illegible] relating to every branch of [illegible] industry, and it is for this object that a commission of inquiry was [illegible] and the other day.

By the [illegible] of Nov. 15 the [illegible] amount of [illegible] in the [illegible] has been cleared away and the period of the Orient [illegible] restored. There is [illegible] funds to [illegible] over 10,000,000 yen to [illegible] the [illegible] indemnities [illegible] of the Mitsui [illegible] As a result of [illegible] the responsibility [illegible] of [illegible] and for the [illegible] of [illegible] and to [illegible] the [illegible] of [illegible] in the [illegible] [illegible] [illegible]

show that all these enterprises are gradually being developed. The amount of capital of the Bank's total deposits is nearly in proportion to [illegible] ... [illegible] ... [illegible] ...

show that reliable enterprises are gradually being developed. The amount of capital of banks and other companies newly inaugurated or extended from January till September last, is computed at about 363,000,000 *yen*, of which 68,000,000 *yen* belongs to banks or companies started when the enterprise fever was at its climax, and suspended afterward, but have been restarted this year—an eloquent proof as to economic circles. The companies raise funds by honest and sure methods such as the issue of debentures etc., and interest has a downward tendency. By such means their foundations are being solidified. Business circles which were greatly depressed have begun to be active, aud we are now being blest with the dawn of economic prosperity."

* * * * * * * * *

The *Kokumin's* Tokyo letter approves the Premier's stout adherence to the basic policy, while meeting in an adroit manner every fresh turn of financial affairs. The Government's financial policy fundamentally aims at the maintenance of a balance between the revenue and expenditure, and does not look to loans as sources of income, while annually redeeming national loans to an amount not less than 50,000,000 *yen*. If, the writer argues, this was all the financial business before the Government, it could not have found easier work, but to adhere to that, while disposing of a series of national affairs that were calculated to affect that policy, cost the government no small amount of labor. The naval expansion is one of these questions, and the paper regards it a success on the part of the Government, that it has solved the question by means of an annual appropriation of some 80,000,000 *yen* for the next six years. The annexation of Chosen (Korea) has not affected the financial stability in any serious manner, as the Premier declares, and the people must welcome that assurance. The unexpected expense to make good the damages caused by the floods could not be avoided, and the paper heartily approves the Government's intention to establish a fixed policy of river improvement. As to the re-adjustment in future of the entire remainder of the bonds bearing high interests, the paper regards it as logical sequence to the measures of readjustment already carried out. In short, the paper considers the Government's success with its financial measures subject for national congratulation.

* * * * * * * * *

The *Jiji Shimpo* regards the Premier's policy, which he considered as best suited to the financial situation, to carry out the redemption, as well as conversion, as a change from the declared policy of the Government at the beginning. It was conversion that the Government was to adopt as the sole policy. If that policy had been a success, as the Premier declares, then that policy should be consistently adhered to. But, when he declares that past experiences have led him to adopt both redemption and conversion as the most proper policy, it amounts to an acknowledgement of the failure of his first policy. The paper advises the Government in that case, to wait for better opportunity for the work of conversion.

* * * * * * * * *

The *Tokyo Asahi* questions whether the Premier will be able to make good his declaration, which is commendable in itself, that the government would adhere to its fixed financial policy. The Government has on its programme several new undertakings that are continuable for coming years while lacking sources of income to carry them out. Such a policy is inconsistent with the desire to solidify the financial basis. As to the conversion of public loans, the paper thinks that the Premier has learned a lesson from the conversions in the past "to aim at the rebonding of all

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high interest bonds by degrees." The paper reads into this phrase the Governmen'ts resolution to refrain from hasty and strained efforts of conversion. A forced conversion will surely end in jeopardizing financial and monetary order of the country. The *Tokyo Asahi* is not so hopeful as the Premier on the two eminent barkers, Baron Mastuo and Mr. Toyokawa, who spoke of the return of better times. The floods, for one thing, struck depression again into the heart of the market which had early shown signs of recovery.

* * * * * * * * *

The *Hochi* declares that the recent speech made by Premier Katsura on the Government's financial programme shows that the Government has decided to continue its formal loan policy and carry into practise the naval expansion scheme, as the result of which, the bill relative to the reduction of income tax, has apparently been sacrificed, and shall probably be shelved for some time to come. The paper considers this a serious affair, demanding the attention of the nation.

Mr. Chisaka, a prominent member of the House of Peers, says:

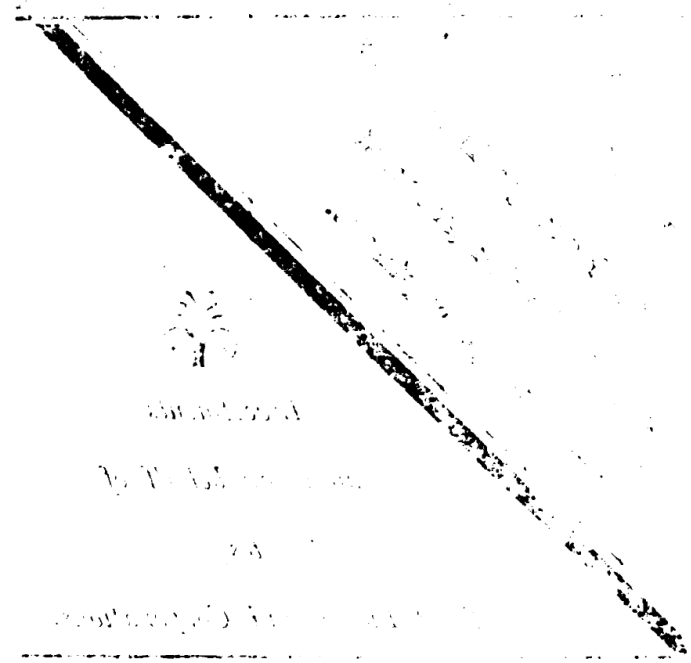
"The financial Policy of the Katsura Cabinet for the next fiscal year, an outline of which was given the other day by Marquis Katsura, can not be said to be at all sound. The Government intends to increase, more or less, the expenses both for the fulfillment of naval armament and river improvement; but it is a question whether the Government, which pledged itself for the continuation of its celebrated nonloan policy can make both ends meet in the next year's Budget. The fact that the Marquis did not say even a word in his last speech with regard to the adjustment of taxes, makes us doubt the intention of the Government for the fulfillment of its promise made in the last session of the Diet, about the reduction in income tax. The increase of expenses for the administration of Chosen is inevitable, and what we should like to know is, whether the Government has a definite source of funds to cover these new items of expenditure."



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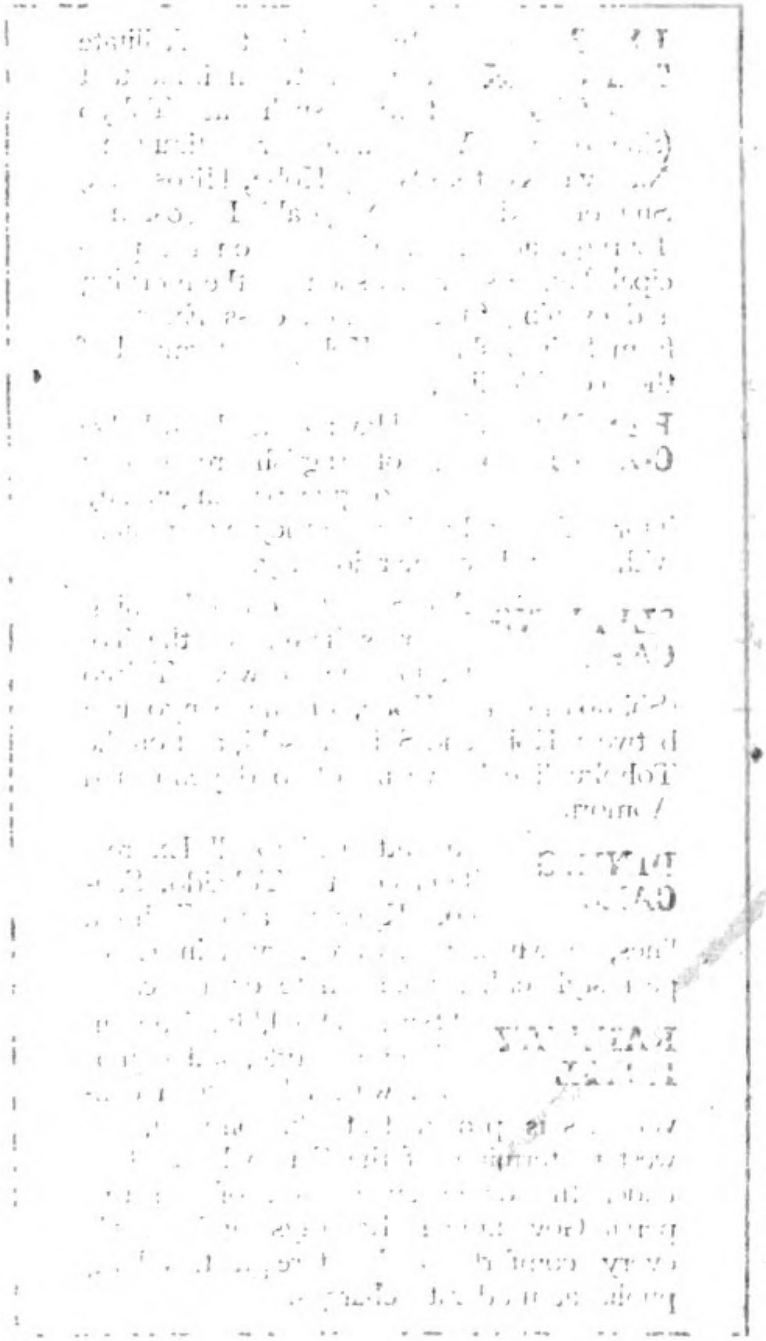
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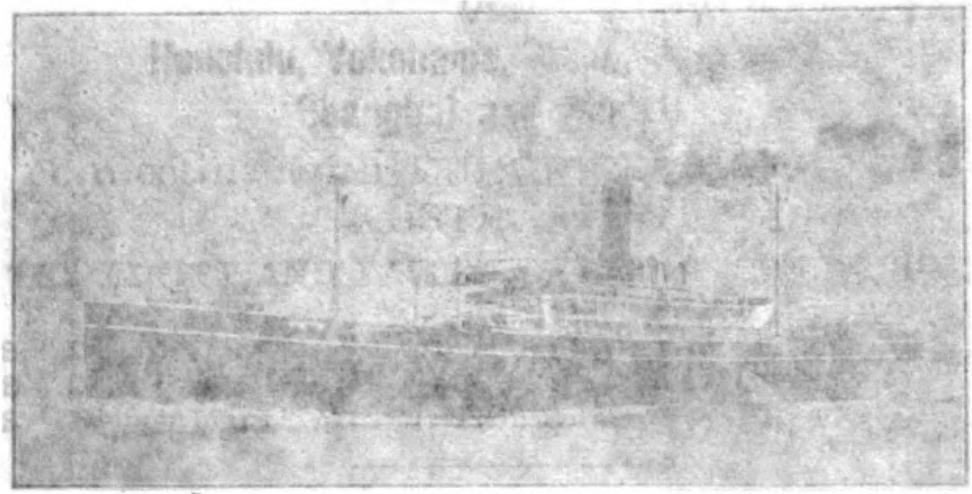
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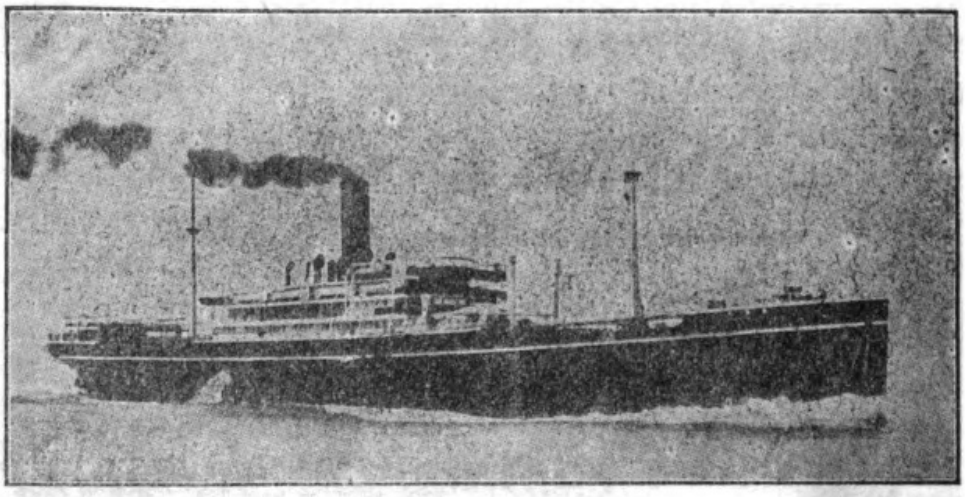
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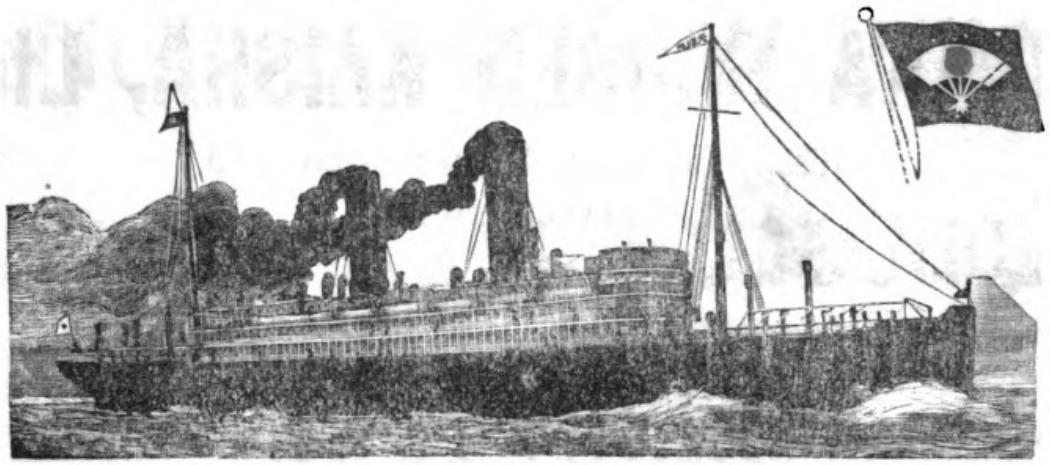
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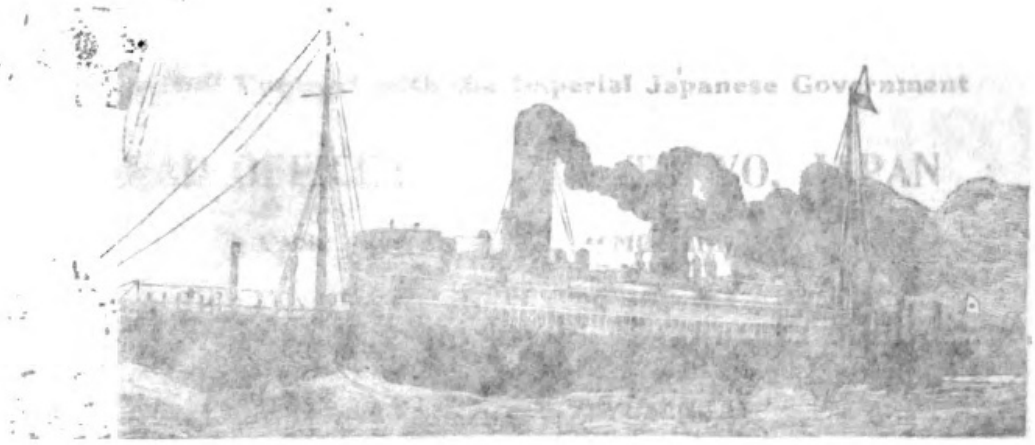
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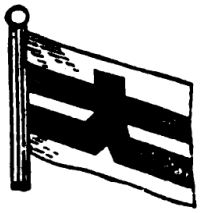
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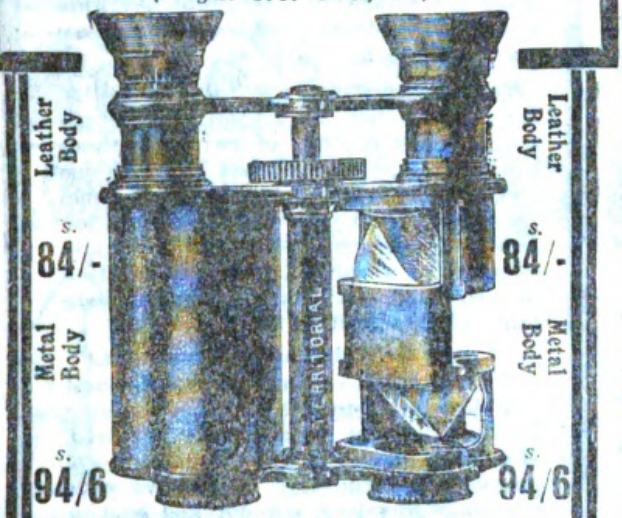
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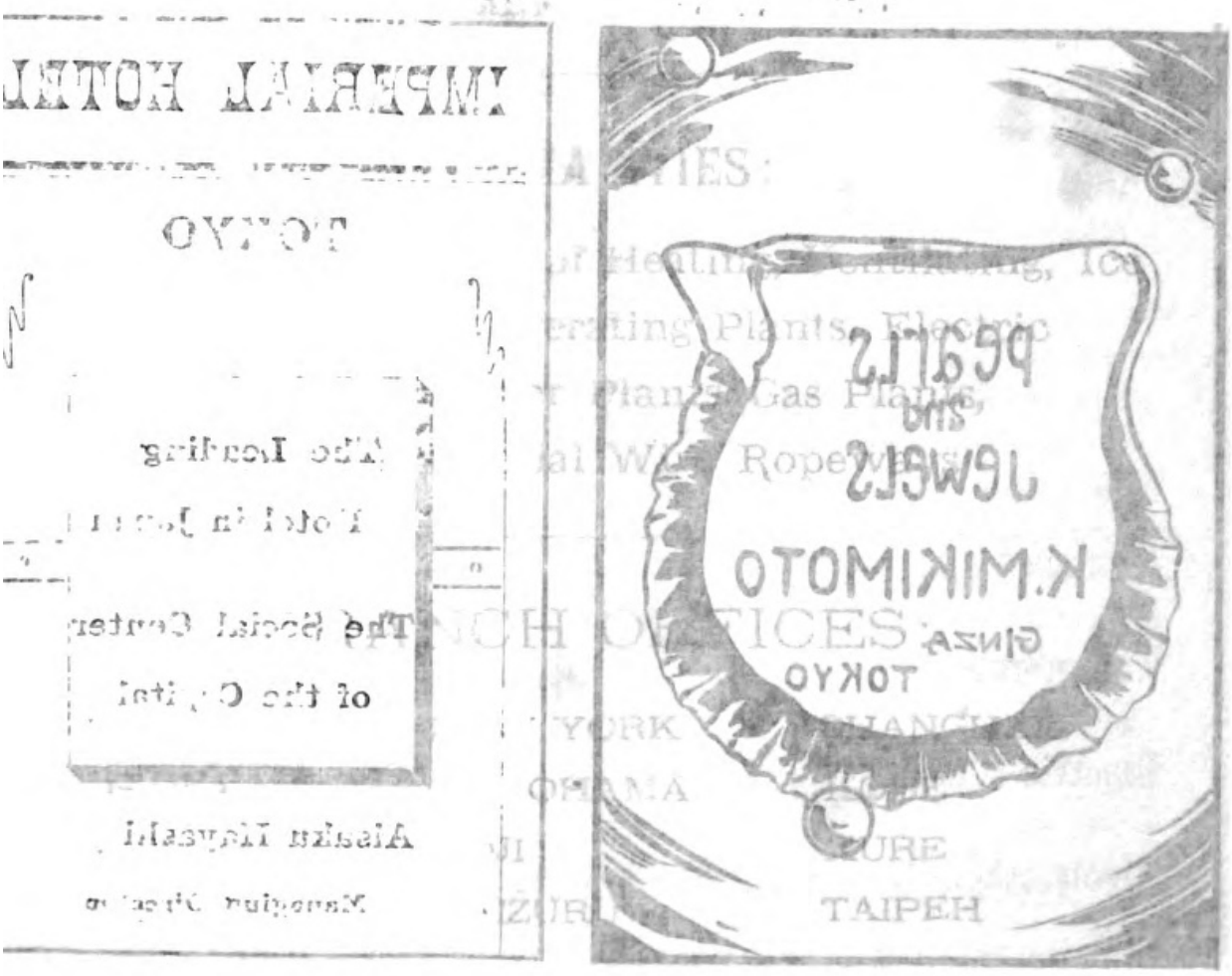
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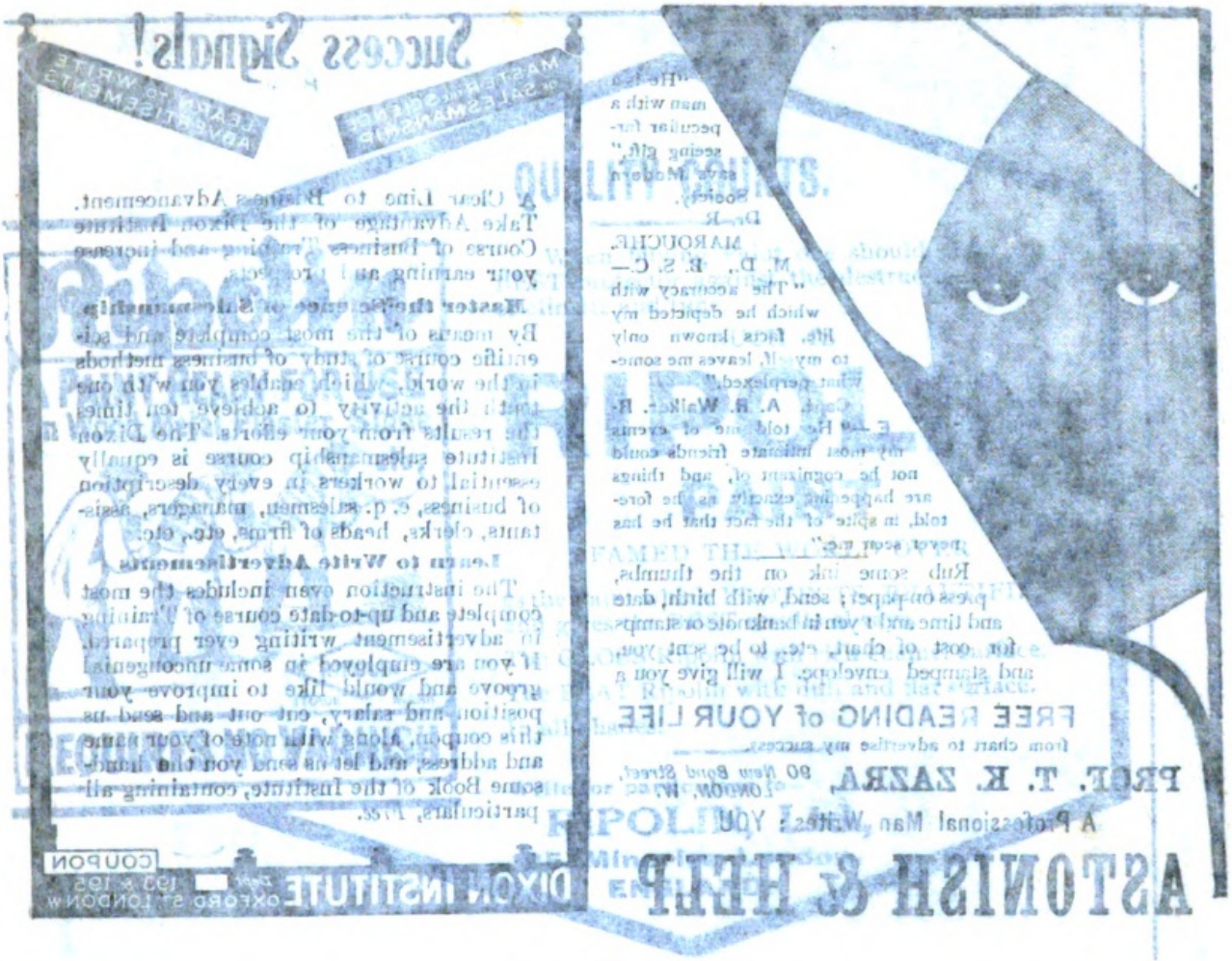
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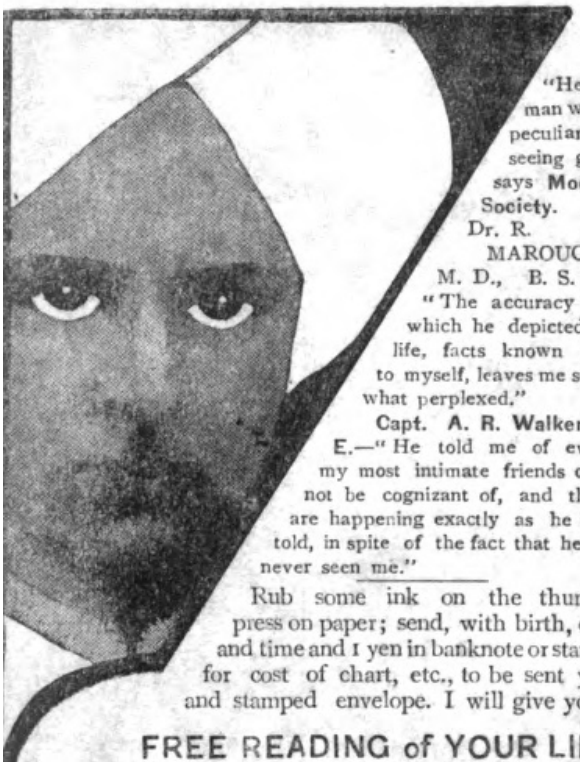
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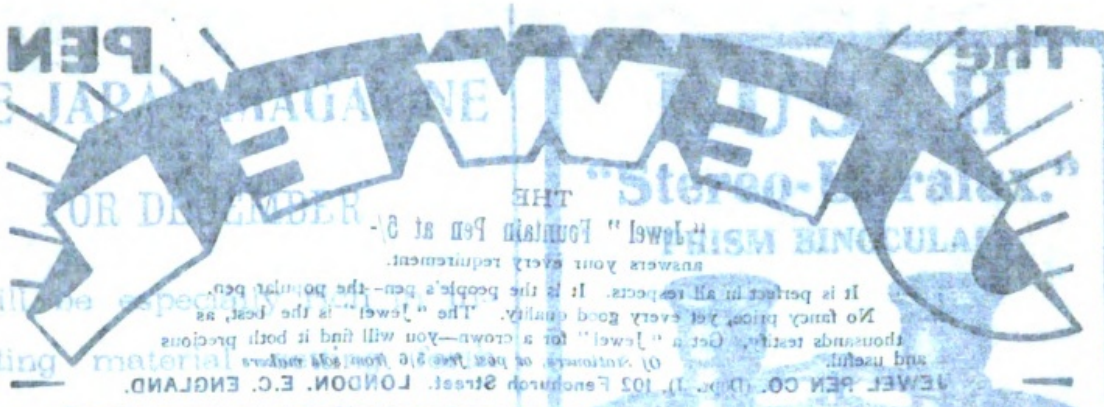
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雖、必しも日本商人の商業道德に關することでない、其他予は英佛獨の商人にして實際日本商人と取引を爲せる者に逢ふ毎に其の取引に於ける彼等の感想を聞くことを努めて居るが、未だ曾つて在留外商の如き惡口を聞かない、予は二十二年間外國貿易に從事せる內先方の過失或は故意と思惟せらるゝ事項にして、幾分の損失と迷惑を蒙りたる例はあれど未だ取引振に不道德呼ばはりを受けない、又た知人の同業者にして不道德の誹りを受けたるものなきは、予の保證する處である今此の保證が容易なる事實で示される卽ち過去數年間に於ける我邦海外貿易の狀態は年々邦人の海外直取引を增進し、在留外商の取扱ひ高は大に減少したること、是れである。

我邦古來よりの商事取引の狀態を見れば如何に信用を重んじたる者なるかを想起すると同時に、今日も亦同一たることを、首肯せられる、弊商會は北は北海道より南は琉球の端迄も取引しつゝあるが、殆んど信用取引である、無論商取引を爲すに當つては先方の信用如何に深く意を用ゆることであるが、若し在留外商の如く日本商人が不信用の者であるならば如何にして此商取引を爲し得べきか、然らざる所以のものは全く國民の商業道德の進步を現はすものと謂はざるを得ない云々、（東洋經濟新報所載）

編輯餘言

新渡戶博士の話にこんなのがあつた、「日本人は知つた人には非常に愛想がよいが知らぬ人に對しては實に不愛想極まる。汽車に乘つても人を押し分けて最先きに乘り込み毛布を其處等に擴げたり、鞄を乘せたりして獨りで廣い場所を占領し、他客の不便を知らぬ顏して居たり、甚しきは睡防策として寢たふりをして居たりする。知人へ對する禮儀を知つて居て公衆に對する觀念が無い。昔から日本人は公衆を全く敵視し何等の溫情をも持つて居なかつた、「人を見れば泥棒と思へ」だの、「男は家を出れば七人の敵がある」などゝ公衆を全く度外視して居る、之は日本人の先祖以來遺傳せる惡弊だらうと思ふ、何も先祖傳來だと云つて惡弊を受け繼ぐに及ばぬ。」

實に此言の通りである、蓋し戰國時代以來、封建制度の完備した爲めかゝる惡思想が生じたのだらうと思はれる、例へば注文主を個人的に知つて居ないと殊に遠距離の地からの注文だと故意に粗惡品を送つたりするのは日本商人許りの惡弊で無いのだ、日本人全體の國民性をなしてるのだ。但し國民性だからと云つて平氣で居る必用は無いのだからお互に注意しなければなるまい。

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ことは、もちろんである。

ところで、日本人の海外発展の問題は、人口問題と密接な関係にあるが、日本人口の増加率は、一九二〇年から一九三〇年までの十年間に、一〇・六パーセントであり、一九三〇年から一九四〇年までの十年間に、一〇・三パーセントであり、一九四〇年から一九五〇年までの十年間に、一四・一パーセントであり、一九五〇年から一九六〇年までの十年間に、一七・二パーセントであり、一九六〇年から一九七〇年までの十年間に、一三・一パーセントであり、一九七〇年から一九八〇年までの十年間に、一〇・九パーセントであり、一九八〇年から一九九〇年までの十年間に、七・六パーセントであり、一九九〇年から二〇〇〇年までの十年間に、四・九パーセントであり、二〇〇〇年から二〇一〇年までの十年間に、二・八パーセントであり、二〇一〇年から二〇二〇年までの十年間に、一・四パーセントであり、二〇二〇年から二〇三〇年までの十年間に、〇・七パーセントであり、二〇三〇年から二〇四〇年までの十年間に、〇・三パーセントであり、二〇四〇年から二〇五〇年までの十年間に、〇・一パーセントであり、二〇五〇年から二〇六〇年までの十年間に、〇・〇パーセントであり、二〇六〇年から二〇七〇年までの十年間に、マイナス〇・一パーセントであり、二〇七〇年から二〇八〇年までの十年間に、マイナス〇・二パーセントであり、二〇八〇年から二〇九〇年までの十年間に、マイナス〇・三パーセントであり、二〇九〇年から二一〇〇年までの十年間に、マイナス〇・四パーセントであり、二一〇〇年から二一一〇年までの十年間に、マイナス〇・五パーセントであり、二一一〇年から二一二〇年までの十年間に、マイナス〇・六パーセントであり、二一二〇年から二一三〇年までの十年間に、マイナス〇・七パーセントであり、二一三〇年から二一四〇年までの十年間に、マイナス〇・八パーセントであり、二一四〇年から二一五〇年までの十年間に、マイナス〇・九パーセントであり、二一五〇年から二一六〇年までの十年間に、マイナス一・〇パーセントであり、二一六〇年から二一七〇年までの十年間に、マイナス一・一パーセントであり、二一七〇年から二一八〇年までの十年間に、マイナス一・二パーセントであり、二一八〇年から二一九〇年までの十年間に、マイナス一・三パーセントであり、二一九〇年から二二〇〇年までの十年間に、マイナス一・四パーセントであり、二二〇〇年から二二一〇年までの十年間に、マイナス一・五パーセントであり、二二一〇年から二二二〇年までの十年間に、マイナス一・六パーセントであり、二二二〇年から二二三〇年までの十年間に、マイナス一・七パーセントであり、二二三〇年から二二四〇年までの十年間に、マイナス一・八パーセントであり、二二四〇年から二二五〇年までの十年間に、マイナス一・九パーセントであり、二二五〇年から二二六〇年までの十年間に、マイナス二・〇パーセントであり、二二六〇年から二二七〇年までの十年間に、マイナス二・一パーセントであり、二二七〇年から二二八〇年までの十年間に、マイナス二・二パーセントであり、二二八〇年から二二九〇年までの十年間に、マイナス二・三パーセントであり、二二九〇年から二三〇〇年までの十年間に、マイナス二・四パーセントであり、二三〇〇年から二三一〇年までの十年間に、マイナス二・五パーセントであり、二三一〇年から二三二〇年までの十年間に、マイナス二・六パーセントであり、二三二〇年から二三三〇年までの十年間に、マイナス二・七パーセントであり、二三三〇年から二三四〇年までの十年間に、マイナス二・八パーセントであり、二三四〇年から二三五〇年までの十年間に、マイナス二・九パーセントであり、二三五〇年から二三六〇年までの十年間に、マイナス三・〇パーセントであり、二三六〇年から二三七〇年までの十年間に、マイナス三・一パーセントであり、二三七〇年から二三八〇年までの十年間に、マイナス三・二パーセントであり、二三八〇年から二三九〇年までの十年間に、マイナス三・三パーセントであり、二三九〇年から二四〇〇年までの十年間に、マイナス三・四パーセントであり、二四〇〇年から二四一〇年までの十年間に、マイナス三・五パーセントであり、二四一〇年から二四二〇年までの十年間に、マイナス三・六パーセントであり、二四二〇年から二四三〇年までの十年間に、マイナス三・七パーセントであり、二四三〇年から二四四〇年までの十年間に、マイナス三・八パーセントであり、二四四〇年から二四五〇年までの十年間に、マイナス三・九パーセントであり、二四五〇年から二四六〇年までの十年間に、マイナス四・〇パーセントであり、二四六〇年から二四七〇年までの十年間に、マイナス四・一パーセントであり、二四七〇年から二四八〇年までの十年間に、マイナス四・二パーセントであり、二四八〇年から二四九〇年までの十年間に、マイナス四・三パーセントであり、二四九〇年から二五〇〇年までの十年間に、マイナス四・四パーセントであり、二五〇〇年から二五一〇年までの十年間に、マイナス四・五パーセントであり、二五一〇年から二五二〇年までの十年間に、マイナス四・六パーセントであり、二五二〇年から二五三〇年までの十年間に、マイナス四・七パーセントであり、二五三〇年から二五四〇年までの十年間に、マイナス四・八パーセントであり、二五四〇年から二五五〇年までの十年間に、マイナス四・九パーセントであり、二五五〇年から二五六〇年までの十年間に、マイナス五・〇パーセントであり、二五六〇年から二五七〇年までの十年間に、マイナス五・一パーセントであり、二五七〇年から二五八〇年までの十年間に、マイナス五・二パーセントであり、二五八〇年から二五九〇年までの十年間に、マイナス五・三パーセントであり、二五九〇年から二六〇〇年までの十年間に、マイナス五・四パーセントであり、二六〇〇年から二六一〇年までの十年間に、マイナス五・五パーセントであり、二六一〇年から二六二〇年までの十年間に、マイナス五・六パーセントであり、二六二〇年から二六三〇年までの十年間に、マイナス五・七パーセントであり、二六三〇年から二六四〇年までの十年間に、マイナス五・八パーセントであり、二六四〇年から二六五〇年までの十年間に、マイナス五・九パーセントであり、二六五〇年から二六六〇年までの十年間に、マイナス六・〇パーセントであり、二六六〇年から二六七〇年までの十年間に、マイナス六・一パーセントであり、二六七〇年から二六八〇年までの十年間に、マイナス六・二パーセントであり、二六八〇年から二六九〇年までの十年間に、マイナス六・三パーセントであり、二六九〇年から二七〇〇年までの十年間に、マイナス六・四パーセントであり、二七〇〇年から二七一〇年までの十年間に、マイナス六・五パーセントであり、二七一〇年から二七二〇年までの十年間に、マイナス六・六パーセントであり、二七二〇年から二七三〇年までの十年間に、マイナス六・七パーセントであり、二七三〇年から二七四〇年までの十年間に、マイナス六・八パーセントであり、二七四〇年から二七五〇年までの十年間に、マイナス六・九パーセントであり、二七五〇年から二七六〇年までの十年間に、マイナス七・〇パーセントであり、二七六〇年から二七七〇年までの十年間に、マイナス七・一パーセントであり、二七七〇年から二七八〇年までの十年間に、マイナス七・二パーセントであり、二七八〇年から二七九〇年までの十年間に、マイナス七・三パーセントであり、二七九〇年から二八〇〇年までの十年間に、マイナス七・四パーセントであり、二八〇〇年から二八一〇年までの十年間に、マイナス七・五パーセントであり、二八一〇年から二八二〇年までの十年間に、マイナス七・六パーセントであり、二八二〇年から二八三〇年までの十年間に、マイナス七・七パーセントであり、二八三〇年から二八四〇年までの十年間に、マイナス七・八パーセントであり、二八四〇年から二八五〇年までの十年間に、マイナス七・九パーセントであり、二八五〇年から二八六〇年までの十年間に、マイナス八・〇パーセントであり、二八六〇年から二八七〇年までの十年間に、マイナス八・一パーセントであり、二八七〇年から二八八〇年までの十年間に、マイナス八・二パーセントであり、二八八〇年から二八九〇年までの十年間に、マイナス八・三パーセントであり、二八九〇年から二九〇〇年までの十年間に、マイナス八・四パーセントであり、二九〇〇年から二九一〇年までの十年間に、マイナス八・五パーセントであり、二九一〇年から二九二〇年までの十年間に、マイナス八・六パーセントであり、二九二〇年から二九三〇年までの十年間に、マイナス八・七パーセントであり、二九三〇年から二九四〇年までの十年間に、マイナス八・八パーセントであり、二九四〇年から二九五〇年までの十年間に、マイナス八・九パーセントであり、二九五〇年から二九六〇年までの十年間に、マイナス九・〇パーセントであり、二九六〇年から二九七〇年までの十年間に、マイナス九・一パーセントであり、二九七〇年から二九八〇年までの十年間に、マイナス九・二パーセントであり、二九八〇年から二九九〇年までの十年間に、マイナス九・三パーセントであり、二九九〇年から三〇〇〇年までの十年間に、マイナス九・四パーセントであり、三〇〇〇年から三〇一〇年までの十年間に、マイナス九・五パーセントであり、三〇一〇年から三〇二〇年までの十年間に、マイナス九・六パーセントであり、三〇二〇年から三〇三〇年までの十年間に、マイナス九・七パーセントであり、三〇三〇年から三〇四〇年までの十年間に、マイナス九・八パーセントであり、三〇四〇年から三〇五〇年までの十年間に、マイナス九・九パーセントであり、三〇五〇年から三〇六〇年までの十年間に、マイナス一〇・〇パーセントであり、三〇六〇年から三〇七〇年までの十年間に、マイナス一〇・一パーセントであり、三〇七〇年から三〇八〇年までの十年間に、マイナス一〇・二パーセントであり、三〇八〇年から三〇九〇年までの十年間に、マイナス一〇・三パーセントであり、三〇九〇年から三一〇〇年までの十年間に、マイナス一〇・四パーセントであり、三一〇〇年から三一一〇年までの十年間に、マイナス一〇・五パーセントであり、三一一〇年から三一二〇年までの十年間に、マイナス一〇・六パーセントであり、三一二〇年から三一三〇年までの十年間に、マイナス一〇・七パーセントであり、三一三〇年から三一四〇年までの十年間に、マイナス一〇・八パーセントであり、三一四〇年から三一五〇年までの十年間に、マイナス一〇・九パーセントであり、三一五〇年から三一六〇年までの十年間に、マイナス一一・〇パーセントであり、三一六〇年から三一七〇年までの十年間に、マイナス一一・一パーセントであり、三一七〇年から三一八〇年までの十年間に、マイナス一一・二パーセントであり、三一八〇年から三一九〇年までの十年間に、マイナス一一・三パーセントであり、三一九〇年から三二〇〇年までの十年間に、マイナス一一・四パーセントであり、三二〇〇年から三二一〇年までの十年間に、マイナス一一・五パーセントであり、三二一〇年から三二二〇年までの十年間に、マイナス一一・六パーセントであり、三二二〇年から三二三〇年までの十年間に、マイナス一一・七パーセントであり、三二三〇年から三二四〇年までの十年間に、マイナス一一・八パーセントであり、三二四〇年から三二五〇年までの十年間に、マイナス一一・九パーセントであり、三二五〇年から三二六〇年までの十年間に、マイナス一二・〇パーセントであり、三二六〇年から三二七〇年までの十年間に、マイナス一二・一パーセントであり、三二七〇年から三二八〇年までの十年間に、マイナス一二・二パーセントであり、三二八〇年から三二九〇年までの十年間に、マイナス一二・三パーセントであり、三二九〇年から三三〇〇年までの十年間に、マイナス一二・四パーセントであり、三三〇〇年から三三一〇年までの十年間に、マイナス一二・五パーセントであり、三三一〇年から三三二〇年までの十年間に、マイナス一二・六パーセントであり、三三二〇年から三三三〇年までの十年間に、マイナス一二・七パーセントであり、三三三〇年から三三四〇年までの十年間に、マイナス一二・八パーセントであり、三三四〇年から三三五〇年までの十年間に、マイナス一二・九パーセントであり、三三五〇年から三三六〇年までの十年間に、マイナス一三・〇パーセントであり、三三六〇年から三三七〇年までの十年間に、マイナス一三・一パーセントであり、三三七〇年から三三八〇年までの十年間に、マイナス一三・二パーセントであり、三三八〇年から三三九〇年までの十年間に、マイナス一三・三パーセントであり、三三九〇年から三四〇〇年までの十年間に、マイナス一三・四パーセントであり、三四〇〇年から三四一〇年までの十年間に、マイナス一三・五パーセントであり、三四一〇年から三四二〇年までの十年間に、マイナス一三・六パーセントであり、三四二〇年から三四三〇年までの十年間に、マイナス一三・七パーセントであり、三四三〇年から三四四〇年までの十年間に、マイナス一三・八パーセントであり、三四四〇年から三四五〇年までの十年間に、マイナス一三・九パーセントであり、三四五〇年から三四六〇年までの十年間に、マイナス一四・〇パーセントであり、三四六〇年から三四七〇年までの十年間に、マイナス一四・一パーセントであり、三四七〇年から三四八〇年までの十年間に、マイナス一四・二パーセントであり、三四八〇年から三四九〇年までの十年間に、マイナス一四・三パーセントであり、三四九〇年から三五〇〇年までの十年間に、マイナス一四・四パーセントであり、三五〇〇年から三五一〇年までの十年間に、マイナス一四・五パーセントであり、三五一〇年から三五二〇年までの十年間に、マイナス一四・六パーセントであり、三五二〇年から三五三〇年までの十年間に、マイナス一四・七パーセントであり、三五三〇年から三五四〇年までの十年間に、マイナス一四・八パーセントであり、三五四〇年から三五五〇年までの十年間に、マイナス一四・九パーセントであり、三五五〇年から三五六〇年までの十年間に、マイナス一五・〇パーセントであり、三五六〇年から三五七〇年までの十年間に、マイナス一五・一パーセントであり、三五七〇年から三五八〇年までの十年間に、マイナス一五・二パーセントであり、三五八〇年から三五九〇年までの十年間に、マイナス一五・三パーセントであり、三五九〇年から三六〇〇年までの十年間に、マイナス一五・四パーセントであり、三六〇〇年から三六一〇年までの十年間に、マイナス一五・五パーセントであり、三六一〇年から三六二〇年までの十年間に、マイナス一五・六パーセントであり、三六二〇年から三六三〇年までの十年間に、マイナス一五・七パーセントであり、三六三〇年から三六四〇年までの十年間に、マイナス一五・八パーセントであり、三六四〇年から三六五〇年までの十年間に、マイナス一五・九パーセントであり、三六五〇年から三六六〇年までの十年間に、マイナス一六・〇パーセントであり、三六六〇年から三六七〇年までの十年間に、マイナス一六・一パーセントであり、三六七〇年から三六八〇年までの十年間に、マイナス一六・二パーセントであり、三六八〇年から三六九〇年までの十年間に、マイナス一六・三パーセントであり、三六九〇年から三七〇〇年までの十年間に、マイナス一六・四パーセントであり、三七〇〇年から三七一〇年までの十年間に、マイナス一六・五パーセントであり、三七一〇年から三七二〇年までの十年間に、マイナス一六・六パーセントであり、三七二〇年から三七三〇年までの十年間に、マイナス一六・七パーセントであり、三七三〇年から三七四〇年までの十年間に、マイナス一六・八パーセントであり、三七四〇年から三七五〇年までの十年間に、マイナス一六・九パーセントであり、三七五〇年から三七六〇年までの十年間に、マイナス一七・〇パーセントであり、三七六〇年から三七七〇年までの十年間に、マイナス一七・一パーセントであり、三七七〇年から三七八〇年までの十年間に、マイナス一七・二パーセントであり、三七八〇年から三七九〇年までの十年間に、マイナス一七・三パーセントであり、三七九〇年から三八〇〇年までの十年間に、マイナス一七・四パーセントであり、三八〇〇年から三八一〇年までの十年間に、マイナス一七・五パーセントであり、三八一〇年から三八二〇年までの十年間に、マイナス一七・六パーセントであり、三八二〇年から三八三〇年までの十年間に、マイナス一七・七パーセントであり、三八三〇年から三八四〇年までの十年間に、マイナス一七・八パーセントであり、三八四〇年から三八五〇年までの十年間に、マイナス一七・九パーセントであり、三八五〇年から三八六〇年までの十年間に、マイナス一八・〇パーセントであり、三八六〇年から三八七〇年までの十年間に、マイナス一八・一パーセントであり、三八七〇年から三八八〇年までの十年間に、マイナス一八・二パーセントであり、三八八〇年から三八九〇年までの十年間に、マイナス一八・三パーセントであり、三八九〇年から三九〇〇年までの十年間に、マイナス一八・四パーセントであり、三九〇〇年から三九一〇年までの十年間に、マイナス一八・五パーセントであり、三九一〇年から三九二〇年までの十年間に、マイナス一八・六パーセントであり、三九二〇年から三九三〇年までの十年間に、マイナス一八・七パーセントであり、三九三〇年から三九四〇年までの十年間に、マイナス一八・八パーセントであり、三九四〇年から三九五〇年までの十年間に、マイナス一八・九パーセントであり、三九五〇年から三九六〇年までの十年間に、マイナス一九・〇パーセントであり、三九六〇年から三九七〇年までの十年間に、マイナス一九・一パーセントであり、三九七〇年から三九八〇年までの十年間に、マイナス一九・二パーセントであり、三九八〇年から三九九〇年までの十年間に、マイナス一九・三パーセントであり、三九九〇年から四〇〇〇年までの十年間に、マイナス一九・四パーセントであり、四〇〇〇年から四〇一〇年までの十年間に、マイナス一九・五パーセントであり、四〇一〇年から四〇二〇年までの十年間に、マイナス一九・六パーセントであり、四〇二〇年から四〇三〇年までの十年間に、マイナス一九・七パーセントであり、四〇三〇年から四〇四〇年までの十年間に、マイナス一九・八パーセントであり、四〇四〇年から四〇五〇年までの十年間に、マイナス一九・九パーセントであり、四〇五〇年から四〇六〇年までの十年間に、マイナス二〇・〇パーセントであり、四〇六〇年から四〇七〇年までの十年間に、マイナス二〇・一パーセントであり、四〇七〇年から四〇八〇年までの十年間に、マイナス二〇・二パーセントであり、四〇八〇年から四〇九〇年までの十年間に、マイナス二〇・三パーセントであり、四〇九〇年から四一〇〇年までの十年間に、マイナス二〇・四パーセントであり、四一〇〇年から四一一〇年までの十年間に、マイナス二〇・五パーセントであり、四一一〇年から四一二〇年までの十年間に、マイナス二〇・六パーセントであり、四一二〇年から四一三〇年までの十年間に、マイナス二〇・七パーセントであり、四一三〇年から四一四〇年までの十年間に、マイナス二〇・八パーセントであり、四一四〇年から四一五〇年までの十年間に、マイナス二〇・九パーセントであり、四一五〇年から四一六〇年までの十年間に、マイナス二一・〇パーセントであり、四一六〇年から四一七〇年までの十年間に、マイナス二一・一パーセントであり、四一七〇年から四一八〇年までの十年間に、マイナス二一・二パーセントであり、四一八〇年から四一九〇年までの十年間に、マイナス二一・三パーセントであり、四一九〇年から四二〇〇年までの十年間に、マイナス二一・四パーセントであり、四二〇〇年から四二一〇年までの十年間に、マイナス二一・五パーセントであり、四二一〇年から四二二〇年までの十年間に、マイナス二一・六パーセントであり、四二二〇年から四二三〇年までの十年間に、マイナス二一・七パーセントであり、四二三〇年から四二四〇年までの十年間に、マイナス二一・八パーセントであり、四二四〇年から四二五〇年までの十年間に、マイナス二一・九パーセントであり、四二五〇年から四二六〇年までの十年間に、マイナス二二・〇パーセントであり、四二六〇年から四二七〇年までの十年間に、マイナス二二・一パーセントであり、四二七〇年から四二八〇年までの十年間に、マイナス二二・二パーセントであり、四二八〇年から四二九〇年までの十年間に、マイナス二二・三パーセントであり、四二九〇年から四三〇〇年までの十年間に、マイナス二二・四パーセントであり、四三〇〇年から四三一〇年までの十年間に、マイナス二二・五パーセントであり、四三一〇年から四三二〇年までの十年間に、マイナス二二・六パーセントであり、四三二〇年から四三三〇年までの十年間に、マイナス二二・七パーセントであり、四三三〇年から四三四〇年までの十年間に、マイナス二二・八パーセントであり、四三四〇年から四三五〇年までの十年間に、マイナス二二・九パーセントであり、四三五〇年から四三六〇年までの十年間に、マイナス二三・〇パーセントであり、四三六〇年から四三七〇年までの十年間に、マイナス二三・一パーセントであり、四三七〇年から四三八〇年までの十年間に、マイナス二三・二パーセントであり、四三八〇年から四三九〇年までの十年間に、マイナス二三・三パーセントであり、四三九〇年から四四〇〇年までの十年間に、マイナス二三・四パーセントであり、四四〇〇年から四四一〇年までの十年間に、マイナス二三・五パーセントであり、四四一〇年から四四二〇年までの十年間に、マイナス二三・六パーセントであり、四四二〇年から四四三〇年までの十年間に、マイナス二三・七パーセントであり、四四三〇年から四四四〇年までの十年間に、マイナス二三・八パーセントであり、四四四〇年から四四五〇年までの十年間に、マイナス二三・九パーセントであり、四四五〇年から四四六〇年までの十年間に、マイナス二四・〇パーセントであり、四四六〇年から四四七〇年までの十年間に、マイナス二四・一パーセントであり、四四七〇年から四四八〇年までの十年間に、マイナス二四・二パーセントであり、四四八〇年から四四九〇年までの十年間に、マイナス二四・三パーセントであり、四四九〇年から四五〇〇年までの十年間に、マイナス二四・四パーセントであり、四五〇〇年から四五一〇年までの十年間に、マイナス二四・五パーセントであり、四五一〇年から四五二〇年までの十年間に、マイナス二四・六パーセントであり、四五二〇年から四五三〇年までの十年間に、マイナス二四・七パーセントであり、四五三〇年から四五四〇年までの十年間に、マイナス二四・八パーセントであり、四五四〇年から四五五〇年までの十年間に、マイナス二四・九パーセントであり、四五五〇年から四五六〇年までの十年間に、マイナス二五・〇パーセントであり、四五六〇年から四五七〇年までの十年間に、マイナス二五・一パーセントであり、四五七〇年から四五八〇年までの十年間に、マイナス二五・二パーセントであり、四五八〇年から四五九〇年までの十年間に、マイナス二五・三パーセントであり、四五九〇年から四六〇〇年までの十年間に、マイナス二五・四パーセントであり、四六〇〇年から四六一〇年までの十年間に、マイナス二五・五パーセントであり、四六一〇年から四六二〇年までの十年間に、マイナス二五・六パーセントであり、四六二〇年から四六三〇年までの十年間に、マイナス二五・七パーセントであり、四六三〇年から四六四〇年までの十年間に、マイナス二五・八パーセントであり、四六四〇年から四六五〇年までの十年間に、マイナス二五・九パーセントであり、四六五〇年から四六六〇年までの十年間に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三九・五パーセントであり、六〇一〇年から六〇二〇年までの十年間に、マイナス三九・六パーセントであり、六〇二〇年から六〇三〇年までの十年間に、マイナス三九・七パーセントであり、六〇三〇年から六〇四〇年までの十年間に、マイナス三九・八パーセントであり、六〇四〇年から六〇五〇年までの十年間に、マイナス三九・九パーセントであり、六〇五〇年から六〇六〇年までの十年間に、マイナス四〇・〇パーセントであり、六〇六〇年から六〇七〇年までの十年間に、マイナス四〇・一パーセントであり、六〇七〇年から六〇八〇年までの十年間に、マイナス四〇・二パーセントであり、六〇八〇年から六〇九〇年までの十年間に、マイナス四〇・三パーセントであり、六〇九〇年から六一〇〇年までの十年間に、マイナス四〇・四パーセントであり、六一〇〇年から六一一〇年までの十年間に、マイナス四〇・五パーセントであり、六一一〇年から六一二〇年までの十年間に、マイナス四〇・六パーセントであり、六一二〇年から六一三〇年までの十年間に、マイナス四〇・七パーセントであり、六一三〇年から六一四〇年までの十年間に、マイナス四〇・八パーセントであり、六一四〇年から六一五〇年までの十年間に、マイナス四〇・九パーセントであり、六一五〇年から六一六〇年までの十年間に、マイナス四一・〇パーセントであり、六一六〇年から六一七〇年までの十年間に、マイナス四一・一パーセントであり、六一七〇年から六一八〇年までの十年間に、マイナス四一・二パーセントであり、六一八〇年から六一九〇年までの十年間に、マイナス四一・三パーセントであり、六一九〇年から六二〇〇年までの十年間に、マイナス四一・四パーセントであり、六二〇〇年から六二一〇年までの十年間に、マイナス四一・五パーセントであり、六二一〇年から六二二〇年までの十年間に、マイナス四一・六パーセントであり、六二二〇年から六二三〇年までの十年間に、マイナス四一・七パーセントであり、六二三〇年から六二四〇年までの十年間に、マイナス四一・八パーセントであり、六二四〇年から六二五〇年までの十年間に、マイナス四一・九パーセントであり、六二五〇年から六二六〇年までの十年間に、マイナス四二・〇パーセントであり、六二六〇年から六二七〇年までの十年間に、マイナス四二・一パーセントであり、六二七〇年から六二八〇年までの十年間に、マイナス四二・二パーセントであり、六二八〇年から六二九〇年までの十年間に、マイナス四二・三パーセントであり、六二九〇年から六三〇〇年までの十年間に、マイナス四二・四パーセントであり、六三〇〇年から六三一〇年までの十年間に、マイナス四二・五パーセントであり、六三一〇年から六三二〇年までの十年間に、マイナス四二・六パーセントであり、六三二〇年から六三三〇年までの十年間に、マイナス四二・七パーセントであり、六三三〇年から六三四〇年までの十年間に、マイナス四二・八パーセントであり、六三四〇年から六三五〇年までの十年間に、マイナス四二・九パーセントであり、六三五〇年から六三六〇年までの十年間に、マイナス四三・〇パーセントであり、六三六〇年から六三七〇年までの十年間に、マイナス四三・一パーセントであり、六三七〇年から六三八〇年までの十年間に、マイナス四三・二パーセントであり、六三八〇年から六三九〇年までの十年間に、マイナス四三・三パーセントであり、六三九〇年から六四〇〇年までの十年間に、マイナス四三・四パーセントであり、六四〇〇年から六四一〇年までの十年間に、マイナス四三・五パーセントであり、六四一〇年から六四二〇年までの十年間に、マイナス四三・六パーセントであり、六四二〇年から六四三〇年までの十年間に、マイナス四三・七パーセントであり、六四三〇年から六

次第に中間外商のコンミッション（口錢）を得る餘地の減少せるは、已むを得ない、卽ち此原因は一は日本商人の海外貿易的技倆の發達せると一は商取引上の競爭が激烈となつた爲めである。

昨春北米合衆國旅行中、米國商人、會社等にて日本の商人と直接取引を爲せる者に逢ふ毎に、取引開始以來年限及商取引上に就て如何に日本商人を感ずるかと云ふ問題を屢々持出したのである、然るに一人として日本商人の不道德を唱へた者はなかつた極めて滿足であると彼等は云ふて居つた併し尙は何か注意すべき點はあるまいかと談じたるに、多くの中で只二人あつた、一人は曰く日本商人の取引は英語を用ゐるを可とする、稀れなれども文意を明瞭に解し難く感ずることがある、併し之は只日本との取引のみではない、國語を異にする國と取引をする場合には英語に精通したる人と雖ども時に此事は免れぬのであると、他の一人は曰く日本商人との取引は非常に正確でなければならぬと感ぜしことがある、嘗て過去八年前の取引に於て一回包紙の色が印刷所の誤りで常用の物より色が少し薄くなつたことがある、自分に於ては大したことゝも思はず其儘送つたが此品物に對して五分の値引を申込まれたことがあつた如何にも其意を解し得ない其れで其割引の申込は甚だ不法であると云ふことを云つたが、日本に於ける商店は之に對する委しき說明をして來られた、「日本に於ては一度或る品物の市場を開いたときには一見して何時も同一の品であると云ふことを直ちに認めらるゝの必要がある、僅か包み紙の色の薄いと云ふことは實品に於いて相違がなければ故障なきが如くなれども、包紙の色の異なる爲めに實品にも相違があるではないかと云ふ感覺を覺える從つて買れ行きが鈍い又は値引をせねばならぬことが起つて來る、事實包み紙の色の薄い爲めに販賣の勞を增し、値引を爲ねばならぬと云ふ故に五分の値引を請求した故である」と多くの米國商人に聞き質せる內、不滿足を抱けるは前記二人に過ぎぬ、而かも此兩者の言と

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は多くの場合絹糸商人の手を經れども一、二の大工場は製絲家（伊太利等にある）と直取引を爲す其方法としては掛賣取引最も多く行はれ年の始めには通常長期の契約成立す而して現時の傾向は其期限を漸次に短縮しつゝありと云ふ現金取引も稀に行はれつつあるが如し商習慣として掛賣勘定九ヶ月以内は割引なし、六箇月以内は一、三分の二%三箇月以内は三、三分の一%即時拂は五%の割引をなす。

人造絹糸は年々其使用額を增しつゝありて多くは「トリーミング」即ち帽子又は衣服の裝飾用として用ゐられ又織物としても使用せらる、獨逸の人造絹糸製造高は一九〇八年中一、一八〇噸にして尙三〇〇噸を瑞西及白耳義より輸入したりと云ふ。

日本商人の道德

日本人の商業道德、殊に海外貿易に對しては日本商人の道德が不信用である、曾に外國人のみならず、日本の當路の人にして直接關係のない人が屢之を口にして居る、併し果して日本商人の道德が外國人及日本人に云はるゝ如く廢頽して居るか實際深く研究して見る可き問題である、大抵の人が日本商人の不道德を彼是と云ふ其基礎が何處にあるかと云へば、事實其商取引に與からない外國人の言葉を信じて直に事實であると速斷するのである。

外國商人にして、日本商人の不道德を詰じるのは、又た前に大に深い原因がある、而して其多くは外國に居る外國商人にあらずして、本邦在留外商である何故に事實を曲げて、日本商人は不道德であると云ふか、是は我外國貿易なる者が、追々日本商人の手に歸して數年前の如く在留外商の手を次第に遠かるからである、即ち自己の業務の衰頽を來したるが爲め其挽回策として此惡口を吐くものと信ぜらる、些少の商事取引上の行違ひがあれば之を針小棒大に報告して日本商人は皆斯くの如しと云ふのである、彼等の業務の衰頽を來せるは時勢の然らしむる所で、

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日本商人の進出

日本人の海外進出は、一八八〇年代の末から始まったといわれる。

この三国干渉の一八九五年（明治二八年）頃までは、日本人の海外進出は、ほとんどが中国大陸に集中していた。

朝鮮人参の輸入や、中国の文房具や雑貨の輸入などが、日本人商人の主な取引であった。

日清戦争後、日本人の中国大陸への進出は、急速に増大した。

一九〇〇年（明治三三年）には、日本人の中国在留者は、三千人を超えるようになった。

この頃の日本人の中国進出は、主として、中国の安い労働力を利用して、日本向けの輸出品を生産することを目的としたものであった。

日露戦争後、日本人の中国進出は、ますます盛んになった。

一九一〇年（明治四三年）には、日本人の中国在留者は、一万人を超えるようになった。

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物仲買商、撚糸業者、染色及整理業者等は一八四七年に於て一度協議會を開き次で同五四年に「チューリッヒ」地方絹工業組合を組織し同九二年に及んで其名稱を「チューリッヒ」絹工業組合と改稱したり此組合の任務は時々原料生糸の市況等を報じ同工業に關する諸統計を作るにありて一九〇五年に及び其中の織物業者は特に瑞西絹織物協會を組織し一致團結して同業發展の爲めに行動する一機關となしたり同七年には絹頸卷製造者により瑞西、獨逸頸卷製織組合設立せられたり而して以上は皆其事務所を「チューリッヒ」に置けり其他獨逸「ダスルドロフ」市に事務所を置き獨逸絹製造業協會に連なるもの十六名「ベルリン」市に事務所を有する「ベルベット」卸賣商組合の組合員なるもの十名「チューリッヒ」市に店を有し同地製品の取引を爲しつゝあり。

第三、獨逸に於ける絹織物工業

獨逸絹工業地の中最も重要なるものは「クレフエルド」市にして是に次で「エルベルフエルド」「スダルドルフ」「バーメン」等皆其近傍に位置す。

「クレフエルド」市が絹織物工業地として漸く世に知られたるは第十九世紀の後半にして其事業の基を爲してよりは未だ半世紀の外に出でず卽ち里昂「チューリッヒ」等の絹工業地に比して遙かに後進なるものにして「ヂャカード」機力機等應用の發達と共に自ら其位置を作りたるに近し殊に同地の「ベルベット」は一の特産物として認めらるゝに至り其量全産額の約三分の一に上り其他服地、編融傘他襟布絹、「リボン」等を產す。

目下同地にある織工場の數は一〇三にして內二二は「ベルベット」七三は通常織物七は兩者を共に產するものなり。

絹工業が消費する原料は生糸、紡績絹糸、羊毛、綿糸、人造絹絲等なり中生糸は勿論其最重要位置を占め紡績絹糸は「クレフエルド」に於て「ベルベット」製造の爲め多量に需要せらる、之を仕入るゝに

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製織し遂に又本元地を壓したり其時代革命軍の爲めに大損害を被りたる里昂市は非常の悲境に陷り或るものは「チユーリツヒ」に移るの實況を呈せり一八三五年「ジヤカード」機始めて同地に紹介せられ其工業は益〻隆盛に向はんとするに際し里昂の工業は次第に回復して是と競爭の位置に立てり又此時に至り「チユーリツヒ」產「タフタ」の名漸やく世に高し力機の同地方に用ゐられたるは五十年以來のことにして是が爲めに其工業は一新紀元を開きたり又是と相前後して絹增量法應用せられ染色家の利潤を增したり。

一八九〇年頃よりして瑞西の機業家は其關稅關係若しくは工手雇備の難易等に基因し其分工場を外國に設くることを計畫せり現に一八〇六年に至り同機業家等が外國（獨逸、佛蘭西、伊太利、北米合衆國等）に有したる織機の數は力機二七、一六一手織機一三、〇〇〇にして其割合實に全歐米絹織機の五分の一に當ると云ふ而して其分工場内の主なる技術者及支配者は皆本國人にして職工は其土地より召集す原料は瑞西内地にて取引し製產品は直接土地の市場に供給したりき。

同地絹工業に要する生糸は其始めにありては全然伊太利に仰ぎ時には其製產品との交易も行はれたりと云ふ本邦產生糸の紹介せられたるは五十年以來の事にして皆橫濱に在りたる同國商館の手を經て當地に直接輸入せられ又同國商人は近來上海、廣東等にも商館を設け支那產生糸の輸入を爲しつゝあり今參考迄に「チユーリツヒ」絹織物組合が調査したる世界生糸の數年間平均產額を示さんに

歐羅巴	吉羅瓦	亞細亞	吉羅瓦
伊太利	四、二〇〇、〇〇〇	亞細亞土耳其	一、二〇〇、〇〇〇
佛蘭西	二、五〇〇、〇〇〇	波斯及トルキスタン	一、一〇〇、〇〇〇
西班牙	八〇、〇〇〇	英領印度	一、〇〇〇、〇〇〇
勾牙利	三五〇、〇〇〇	佛領印度	一、〇〇〇、〇〇〇
瑞西	二〇、〇〇〇	支那	二五、〇〇〇、〇〇〇
露西亞コーカサス	四五〇、〇〇〇	日本	一〇、〇〇〇、〇〇〇
バルカン諸國	二三〇、〇〇〇		
歐羅巴土耳其	三〇〇、〇〇〇		

「チユーリツヒ」地方にある織物業者、生糸商、織

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て同時に之を刈込むは言を俟たず。

「ゴブラン」織に用ゐらるゝ染料及染法は略ゞ第十四世時代のものを其の儘襲用し赤には「コチニール」黄には「ゴート」青には「インヂゴー」を用ゐ近世の人造染料類は實驗上不適當なりと云へり同染工場にて一箇年間に染めらるゝ原料の量は二五〇乃至三〇〇吉羅にして其色の數は千四百乃至千八百種なりと云ふ其加工せられたる色絲は一倉庫内に色別の順序例へば第一赤の二第二綠の〇等の附號の下に整然區劃して排列收藏せらる。

第二、瑞西に於ける絹織物工業

瑞西の絹工業地の中「チユーリツヒ」市は最も大なるものにて他の地は皆之を中心として立つの觀あり又「バーゼル」市は「リボン」製織を以て名高く兩々相併んで當國の絹工業を代表するものと云ふべし。

瑞西の同工業は第十三世紀の中頃近東より伊太利を經て入りしものなりと云ふ其の當時にありては單に「ムスリン」、紗等の生織物を產し「ブロケート」「ダマスク」「ベルベット」「タフタ」の類は伊太利工業地獨占の姿なりし、尤も其頃よりして當局者は常に產業發展の爲めに力を用ゐ之を補助奬勵し其製品齊一の規定を設け又整理を了らざるものを輸出することを禁じたり。

第十四世紀の末戰亂により其工業甚しく衰へたりしが第十六世紀の半ばよりして又着々進歩の域に入り爾後三世紀間は彼等が克く今日の圓熟を遂げたる技術の修養時代なりき卽ち其頃には「クレープ」「ベルベット」「ダマスク」「リボン」及び薄き裏地用「タフタ」（後日「チユーリツヒ」絹と稱へたる）を製造したり。

第十七世紀の末に於て「タフタ」に光澤を附する方法一專門機業家により創始せられ其聲價は遙に佛國產のものを凌ぐに至れり又第十八世紀には「ボロン」（伊太利）の特產なりし「ボロン、クレープ」を

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數名の職工が斷へず從業して五年七年乃至十年を費すなり從て其價格も莫大に到底庶民の購求し得るものにあらず是古來佛國朝廷或は貴族の御用品なる觀を呈したる原因なるべし。

抑「ゴブラン」織なる名稱は此織物を巴里に於て製造し始めたる一染色家の名より來りたるものにして其發達經過の歷史を分つて三期となすべし卽ち同製造業が萠芽を出したる第十七世紀（中に就て路易第十四世時代の作は最も異彩を放ち今も尙は世人の歎賞措かざるものあり）次に其名漸やく海外に知られ其製造業が最も隆盛なりし第十八紀、佛國皇室の沒落、人民美術思想の變遷等により甚しき悲境に陷りたる、第十九世紀是なり。

近來に至り佛國共和政府は此歷史ある國家的美術の滅するを惜み「セーブル」なる陶器製造と共に自ら之を監し國立製造所なる名稱の下に多額なる補助をなして其業を經營持續しつゝあるなり。

今更に轉じて同織物が如何にして製造せらるゝかに就て述べんに元來「ゴブラン」織に用ゐらるゝ原料は羊毛又は絹絲にして經には專ら羊毛緯には毛又は絹を用ゐ其現はさる可き模樣は常に緯絲の色を變ずることに依て行ひ經絲には原色の儘なる羊毛を用ゐるなり而して之を製織するには模樣の縱方向に緯絲を打込むを以て模樣の方向と製織の方向とは全く直角をなし製織中なる模樣は橫に現はるゝを見る是其作業の容易なると古來よりの習慣上より來るものなりと云へり。

其作業の實況を見るに經絲は上下二個の卷木により强く張られ其上部には奇、偶數の絲を交互に牽くことに依りて綾を作り得る如く裝置せられ二間乃至三間幅なる機臺に數人の職工各領分を限りて位置し彼等の頭上又は後方に揭げられたる原畫を參照しつつ其意匠と色合を案配し一方尖れる管を以て一小部分宛を製織するなり而して一回緯絲を通じたる每に同管の尖端を以て之を打込み經緯の交錯を確固ならしむ「タピー」の織面組織は天鵞絨と同樣なるを以

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歐洲各國に於ける織物工業概況

第一、佛國に於ける「ゴブラン」織

「ゴブラン」織は夙に世界に其名を知られ本邦に在りても常に之を耳にす而も本來如何なるものなるかに至ては未だ精細なる報道を得たる例少なきが如し故に余は同織物の如何なるものにして如何なる歷史を有するものなるかに就て左に略述せんと欲す。

「ゴブラン」織は室內裝飾に用ゐらるゝ織物の一種にして多くは「タピセリー」(壁繪)又は「タピー」(敷物)の形を以て古來製織せられ又「タブロー」(額面)「リボン」等としても製出せられたるものあり。

其製織の要領は或繪畫に則りて多數微妙なる色彩を同樣の色絲を以て現はし殆んど原畫と同一のものを得るにあり故に其用ゐる色絲の數は實に多數にして而も同一の絲を以て織れる部分は其色に依つて布面の一小部に限らる可きに依り實際作業の狀態より云ふ時は全く其幾百千の小布面を相接續せしめたるが如き觀あり故に其仕事の進捗も誠に遲々たるものにして一枚の織物(一間半乃至二間方形位のもの)に

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未だ購讀せざる人に

本誌の目的とする所は日本百般の事物を遺憾なく世界に紹介せんとするに在り。然かも日本の事情に就いて何等知るなき外國人に了解せしめんと企畫せるものなれば事實は最平易に研究は最正確なり。蓋し日本人と雖本誌掲載の事實に就いて多くの知識を有せざる事は明瞭なりとす。本邦人亦必讀す可き雜誌たる事言を俟たざる也切に未だ購讀せざる各位へ本誌を薦む。

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目次

歐洲各國に於ける織物工業概況
佛國に於ける「ゴブラン」織
瑞西に於ける絹織物工業
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